

MUSICAL AMERICA



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MARY GARDEN MAKES DEBUT IN NEW YORK

New Prima Donna as "Thais" Shows Herself Artist of Strong Individuality.

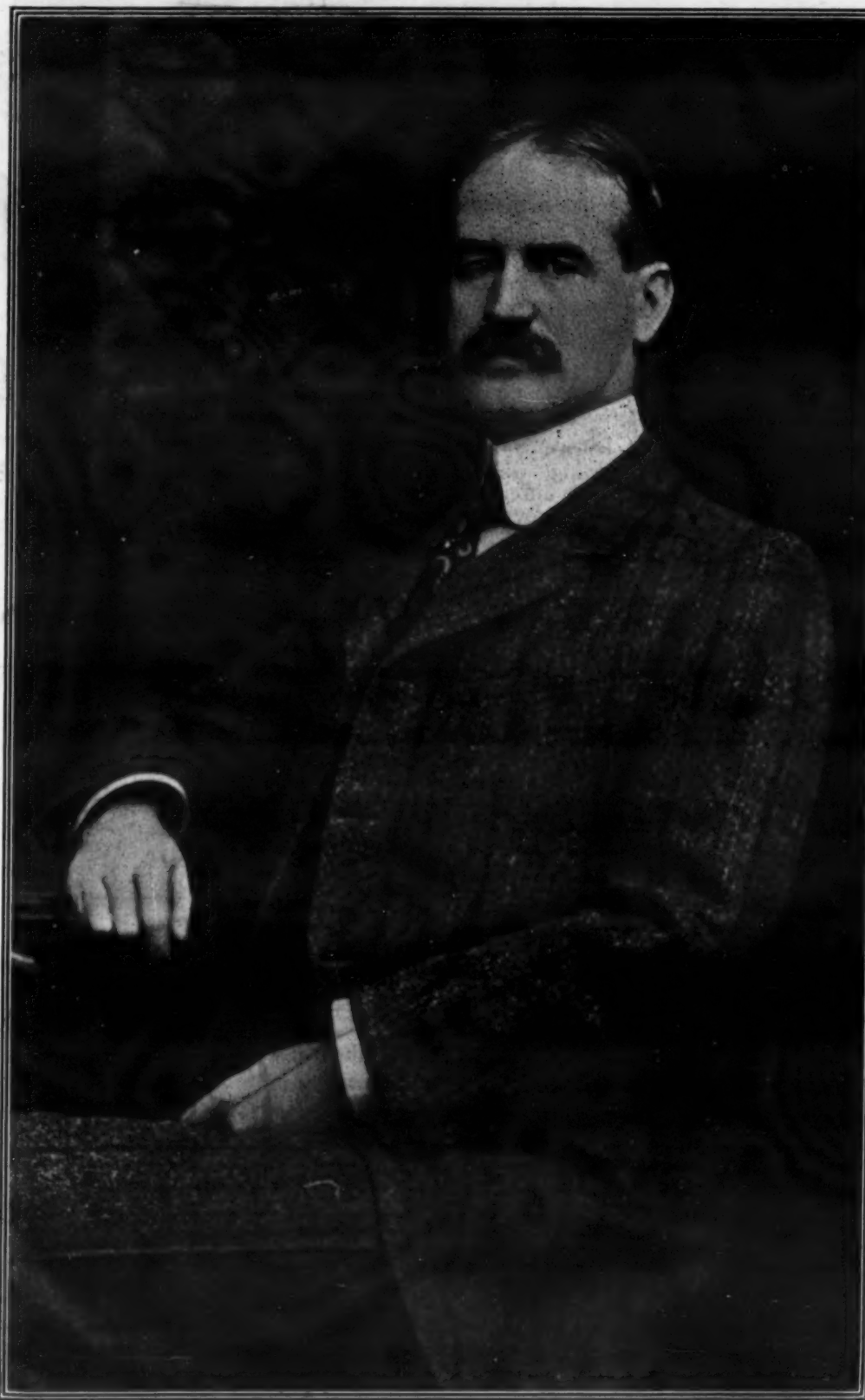
Manhattan Filled to Hear Scotch-American Soprano in One of Her Favorite Roles—She Displays Dramatic Powers of Unusual Order—Renaud's Imposing Impersonation.

On Monday night Mary Garden's debut in her own country, postponed from the Friday before on account of an ill-timed cold, took place at the Manhattan Opera House, in Massenet's "Thais," which was the second novelty to be staged in the elaborate scheme arranged by Oscar Hammerstein for this season. Musical New York was all a-tiptoe with curiosity to learn the secret of the spell which the young Scotch-American prima donna has cast over the opera-going public of Paris in the last six years, and there was hardly a vacant seat in the house when, at 8.20, Mr. Campanini raised his bâton to begin the short overture. In the auditorium were many prominent society leaders and music patrons; the audience was one of the most brilliant yet seen at this house.

A more fitting vehicle for the display of Miss Garden's dramatic gifts on her first appearance could not have been chosen than the rôle of the beautiful courtesan of Alexandria, who is converted to Christianity by a religious ascetic named Athanael, who in the end falls in love with her and when she dies in the faith he has taught her offers to renounce his vows if she will but live and love him. From the moment of her imposing entrance on the terrace in front of the house of Nicias, one of Thais's lovers, when she swept through the assemblage of Nicias's guests and attendants, throwing flowers here and there, and threw herself into her host's arms, the hypnotic magnetism of Miss Garden's personality kept the audience at high tension.

Of lithe, symmetrical figure, feverishly restless, and moving about with sinuous grace, only pausing for invariably picturesque poses, this new artist revealed a command of dramatic resources rarely met with on the opera stage. Perhaps, strictly speaking, her face is not beautiful, but it is singularly expressive. The costumes of this priestess of Venus in the first and second acts were rather audacious, but there was no suggestion of vulgarity. In short, Miss Garden proved herself a personality of compelling interest and an actress of unusual powers. As a singer she was not heard to favorable advantage, which may have been due in part to the cold that had prevented her from appearing three nights before, and doubtless also to nervousness. As it was, her voice was much more satisfactory in the lower and medium registers than in the higher range, where a certain acid and shrill quality marred its effect. As the evening progressed it grew warmer than in the opening act.

As Athanael Maurice Renaud added another to his galaxy of extraordinary impersonations. His voice was at its best and his marvellous dramatic powers and play of facial expression found broad scope in the rôle of the zealous monk who finally succumbs to carnal love.



With Compliments to "Musical America"
and best wishes for its continued success
by the
Harold Randolph

Harold Randolph is the director of the Peabody Conservatory of Baltimore, and is recognized as the leading musical authority of the South. He is well-known throughout the country as a pianist. (See page 9).

Amadeo Bassi Returns:

Amadeo Bassi, one of the Manhattan Opera House tenors, who for the last six weeks has been singing at Covent Garden in "Pagliacci," "Madam Butterfly," "Aida," and the Franchetti opera, "Germania," arrived in New York on Tuesday on the Kronprinz Wilhelm, accompanied by Mme. Bassi. He will make his reappearance at the Manhattan the week after next.

Americans to Found Opera in Berlin.

BERLIN, Nov. 25.—The Boursen Courier to-day publishes a statement from what it declares to be a trustworthy source that an American company has acquired a block at the western end of Unter den Linden upon which it is purposed to erect a new opera house to cost \$8,000,000, ground for which will be broken in the Spring.

CARRENO PLAYS TO CROWD IN CHICAGO

Brilliant Pianist Opens American Tour with Orchestra Hall Recital.

Adds to Well-Known Characteristic Charm Greater Breadth and Authority Than Formerly—Strong Bond of Personal Sentiment Between Artist and Audience.

CHICAGO, Nov. 25.—Teresa Carreño, fresh from new triumphs in Australia and New Zealand, opened her American tour with a recital here at Orchestra Hall yesterday afternoon, under the management of F. Wight Neumann. The eminent pianist was welcomed after her long absence by an enormous attendance, and no other artist ever heard here has awakened a more personal and affectionate sentiment than that which she inspired in her hearers yesterday. Though rather more matronly in appearance than when she was last here, she has lost none of her familiar personal magnetism, none of her old-time regal bearing. Her rare pianistic qualities, which have been described many times before, found eloquent expression, and the enthusiasm of her audience rose to a high pitch.

The intellectual growth of Mme. Carreño's art, at the expense of none of her characteristic charm and temperamental ardor, was nowhere more convincingly revealed than in her opening number, Beethoven's "Waldstein" Sonata, which received a masterful performance, and in which the remarkable variety of tone color of which this artist is a past mistress was effectively displayed. It was followed by a Chopin group, including the preludes in B flat major and G minor, the tarantelle and the barcarolle, and it was in these, perhaps more than in any other of the compositions played, that the pianist's command of emotional expression found broadest sweep. Schumann's Symphonic Etudes were played with imposing power, authority and poise, and in Brahms's B minor Rhapsody, Smetana's concert etude, "Am Seegestade," and a concert etude by Edward MacDowell, the artist had further vehicles for the more brilliant attributes of her playing.

The program was lengthened by the addition of a list of encore numbers, which included Mme. Carreño's own "Kleiner Walzer," the "Soirée de Vienne" and Chopin etudes. C. W. B.

BISPHAM FOR HAMMERSTEIN.

Negotiations Opened to Secure Services of Noted Baritone.

Negotiations have been opened by David Bispham, the baritone, with Oscar Hammerstein involving the singer's engagement for the German operas that are to be given later in the season at the Manhattan Opera House.

Mr. Bispham has been before the public for many years as a Wagnerian singer. Under Mr. Grau's regime at the Metropolitan, Mr. Bispham did excellent work as Beckmesser in "Die Meistersinger," as Telramund in "Lohengrin," as Wolfram in "Tannhaeuser" and Kurwenal in "Tristan und Isolde." It is in these last three parts that he will be heard at the Manhattan.

ZENATELLO AGAIN AN IMPOSING "RADAMES"

Hammerstein's Patrons Hear Another Fine Performance of Offenbach Opera.



GIOVANNI ZENATELLO

As "Radames" in "Aida" at the Manhattan Opera House.

ONE WEEK AT THE MANHATTAN

Wednesday, Nov. 20—"Aida": Mmes. Nordica, de Cisneros; MM. Zenatello, Ancona, Arimondi, Venturini.
Friday, Nov. 22—"Les Contes d'Hoffmann": Mmes. Zeppilli, de Cisneros, Jomelli, Trentini, Giacomini; MM. Renaud, Dalmorès, Gilibert, Crabbé, Daddi, Gianoli-Galletti.
Saturday, Nov. 23—Matinée—"Aida." Evening—"Il Trovatore": Mmes. Jomelli, Bressler-Gianoli; MM. Albani, Fossetta, Mugnoz.
Monday, Nov. 25—"Thaïs": Mmes. Garden, Trentini, Giacomini; MM. Renaud, Dalmorès, Reschiglian, Mugnoz.
Wednesday, Nov. 27—"Les Contes d'Hoffmann."

Judging by the frequency of "Aida" performances at both of the New York opera houses the melodic opulence and atmospheric coloring of this offspring of Verdi's mature genius retain a strong hold on the musical affections of the public. Its second performance at the Manhattan, on the eve of its first appearance in the schedule of the older institution, found both Mme. Nordica and Mr. Zenatello in better form vocally than before.

Mme. Nordica stands out as one of the most dominating *Aida* personalities in the history of the work, and her portrayal of the part this night was instinct with its old-time dramatic potency, her voice as well reaching true Nordica brilliance and volume as the evening progressed. Mr. Zenatello, possibly inspired by the con-

sciousness that comparisons would naturally be made between his *Radames* and that to be heard the next night on Broadway, rose to artistic heights beyond his best previous attainments. His voice was smoother, more elastic, he was surer of himself and more resourceful. He sang superbly. Mme. de Cisneros was again a truly regal *Amneris*.

The scheduled first appearance of Mary Garden had to be postponed at the last minute owing to the singer's aggravated hoarseness, and "The Tales of Hoffmann" was hastily substituted with the same cast as before. One or two of the singers were somewhat indisposed, but the performance, under Mr. Campanini's master hand, was of a high order of merit. Mr. Dalmorès and Mr. Renaud sang and acted with even greater distinction than before.

The Saturday night performance of "Il Trovatore" brought forward Mme. Bressler-Gianoli in the rôle of *Azucena*. This artist, who has established herself as one of the most remarkable *Carmens* of recent years, once again proved what wonders a singer with powerful dramatic instinct and true artistic perceptions can accomplish with naturally limited vocal material. Mme. Jomelli was again a pleasing *Leonora*, Mr. Albani, a vigorous *Manrico*.

Miss Garden's début in "Thaïs" is reviewed in another column of this issue.

GANZ PLAYS IN BUFFALO.

Swiss Pianist Arouses Great Enthusiasm at His Recital.

BUFFALO, Nov. 25.—Seldom has a piano recital called forth such genuine and general enthusiasm as did that given by Rudolph Ganz under the auspices of the Chromatic Club on Saturday, November 23, in the Twentieth Century Club Hall. The program, of especial interest to the many musicians present, was the same as given recently in New York.

From the very first Mr. Ganz captivated his audience by his ideal playing, which combines the best qualities of different great artists and which are so thoroughly interwoven as to make each piece stand out as a great work of art. To mention his exquisite, poetry and intense dramatic feeling in the Schumann Sonata (fis moll), his earnest simplicity in Beethoven and Brahms, his general appeal to the intellect and the heart can only faintly describe the tremendous impression he made on the audience. After the recital a great many availed themselves of the opportunity to thank this superior musician at a reception given by Mrs. H. Chester. M. B.

HOFMANN'S NEXT PROGRAM.

Pianist Will Play Scriabine Group at His Coming Recital in New York.

The date of Josef Hofmann's second New York recital is November 30, when the pianist will play the following program to an afternoon audience at Carnegie Hall: Bach-Liszt, "Chromatic Fantasia"; Beethoven, "Andante Favori"; Mendelssohn, "Rondo Capriccioso"; Rachmaninoff, Prelude in G minor; Scriabine, "Poème d'amour"; Etudes in D flat major and F minor, Sonata in F sharp minor; Chopin, Fantasia Impromptu, Mazurka in B minor, Berceuse and Scherzo in B minor.

Eugen d'Albert's new opera, "Tiefeland," which is meeting with much success throughout Germany, will soon be heard in Paris and London also. The directors of the Théâtre Lyrique Municipal are negotiating for the Paris rights, while it is expected that Hans Gregor will produce it in London during a contemplated second visit of the Komische Oper Company to England.

CONRIED'S RUSSIAN BASSO MAKES DEBUT

But Miss Farrar Wins Chief Honors of "Mefistofele"—Bonci's Great Success.



RODOLFO FERRARI

The New Italian Conductor at the Metropolitan Opera House.

ONE WEEK AT THE METROPOLITAN.

Wednesday, Nov. 20—"Mefistofele": Mmes. Farrar, Rappold, Jacoby, Girard; MM. Chaliapine, Martin, Tecchi.
Thursday, Nov. 21—"Aida": Mmes. Gadski, Kirby Lunn; MM. Caruso, Scotti, Journet, Mühlmann, Tecchi.
Friday, Nov. 22—"Rigoletto": Mmes. Sembrich, Jacoby, Girard; MM. Bonci, Stracciari, Journet, Mühlmann, Bégue.
Saturday, Nov. 23—Matinée—"La Bohème": Mmes. Farrar, Dereyne; MM. Caruso, Scotti, Journet, Bégue, Dufiche.
Evening—"Die Meistersinger": Mmes. Gadski, Mattfeld; MM. Knote, Van Rooy, Goritz, Blass, Reiss, Mühlmann.
Monday, Nov. 25—"Aida."
Wednesday, Nov. 27—"La Bohème."

On the second night of the Metropolitan's new season Mr. Conried introduced his new basso, Feodor Chaliapine, the big Russian who, as the companion of Maxim Gorky in many of the novelist's experiences, was the original of "The Tramp." To make the début as auspicious as possible Boito's "Mefistofele" was revived, presenting the new singer in the rôle in which he has gained his greatest distinction abroad. The opera itself, while revealing power and imagination, is not a work of sufficiently consistent sequence of design to create a great demand to hear it for its own sake.

A man of heroic stature, Mr. Chaliapine made a striking appearance in the title rôle. While his acting seldom departed from conventional devices he gave a personation that was in many respects imposing. It was evident that he was accustomed to having the main attention concentrated upon him, and his conception betrayed the fact that he had viewed the other characters from the wrong end of the telescope. In the Brocken scene he did the quasi-disrobing act that had been elaborated upon in his advance notices from Europe. His voice though a trifle rough in places is a deep bass of remarkable volume and sonority, and dramatically effective. When he has quite recovered from the cold with which he was suffering on his first appearance some of the roughness then noticeable will doubtless disappear.

To Geraldine Farrar, who made her first appearance of the season as *Margarita*, must be assigned the chief honors of the performance. The added sweetness and roundness of her high notes and the greater pliancy of her voice attested the industry of this conscientious young artist during the vacation months. She was lovely to look upon and aroused the most spontaneous applause of the evening.

The *Faust* was Riccardo Martin, the young Kentucky tenor, who was with the San Carlo Opera Company part of last season. He made a favorable impression by the skill and taste with which he used a voice of attractive quality. The opera was well staged, several of the pictures being among the most effective ever seen at this house.

"Aida" was the bill chosen for the first regular Thursday performance, and Mr. Caruso appeared as *Radames*, which he sang more frequently than any other rôle during his recent European engagements. Mme. Gadski made her rentrée in the name part, and in the latter part of the evening displayed all her powers to their best advantage. At the outset neither she nor Mr. Caruso seemed quite in the proper mood, but as the opera progressed this stiffness disappeared and they entered into their parts with enthusiasm. Mr. Caruso's voice, however, though in better condition than in "Adriana Lecouvreur," seemed to lack some of its old-time richness of color. The chorus did not give a very creditable account of itself, but the new Italian conductor, Rodolfo Ferrari, conducted with a steady hand.

One of the most delightful exhibitions of vocal art ever heard at the Metropolitan was afforded by the performance of "Rigoletto" on Friday, when Alessandro Bonci, making his first appearance as a Conried star, and Mme. Sembrich as *Gilda*, fairly divided the honors. Fears that many of Mr. Bonci's old admirers had entertained that the finer phases of his art would be lost in the larger auditorium were quickly set at rest, and the tenor sang with fine effect. The *Rigoletto* of Mr. Stracciari calls for no comment.

Mr. Chaliapine's hoarseness having become worse, "La Bohème" was substituted on Saturday afternoon for the scheduled repetition of "Mefistofele." Miss Farrar sang *Mimi* for the first time in New York, and for the second time in the opening week she carried off the principal honors, notwithstanding that Mr. Caruso was in the cast. Her portrayal was singularly pathetic and appealing, her voice again showed the marked improvement she has made vocally since last season. Felia Dereyne, late of Henry Russell's forces, proved herself a valuable acquisition by her singing and acting of *Musetta*.

In the evening a crowded house was attracted by "Die Meistersinger" to the first popular-priced performance. Heinrich Knote re-appeared after a season's absence, singing *Walther* in his well-known finished style. With Mme. Gadski as *Eva*, Anton Van Rooy as *Hans Sachs*, Otto Goritz as *Beckmesser*, Mr. Reiss as *David*, and Alfred Hertz at the conductor's desk, a thoroughly enjoyable performance was assured.

Charles Anthony
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Luis Cappiani

MENDELSSOHN CLUB OF CHICAGO SINGS

Harrison Wild's Chorus Gives Fine
Concert with De Gogorza
as Soloist.

CHICAGO, Nov. 25.—The Chicago Mendelssohn Club gave its first concert in Orchestra Hall, Thursday evening, before an audience that was large and fashionable. The singing of the club, technically and as to balance of tone, precision of attack and interpretation, is quite equal to that of any singing society in the country. "Winter Song," by Ballard; "Close of Day," by Nessler; "Bedouin Song," by Rogers; "Lovely Maiden," by Pughe-Evans, and "Dronheim," by Daniel Protheroe, were splendidly given. Undoubtedly the most pretentious work of the evening was the last mentioned, a setting for chorus and orchestra of Longfellow's "King Olaf's Christmas." It is a grateful work, rich in melodic beauty and dramatic contrast, and judging from the hearty and spontaneous applause, met with well-deserved success.

"A Hong-Kong Romance," by Hadley-Lynes, and "In Vocal Combat," Dudley Buck, were both well received. "Autumn," by Brune, and "Sandman," by Protheroe; "Leonore," by Frederick Stevenson, and "Charlemagne," by John Long, comprised the choral numbers. Especially beautiful were the Brune, Protheroe and Stevenson selections.

The soloist for this occasion was Emilio De Gogorza, baritone, who sang two groups of songs and the immensely difficult aria, "Largo al Factotum," from Rossini's "Barber of Seville." "The Pretty Creature" of Storace, "If I Could Love Thee" by Taylor, and "The Lark Now Leaves Her Watry Nest" by Parker, were especially well given. One of the great achievements accomplished by him was the Rossini aria, which was a masterful bit of work technically.

Harrison Wild, the director of the Mendelssohn Club, has brought it to a high degree of perfection, and to-day it occupies the place it deserves in the world of music.

Calvin Lampert's accompaniments, with Arthur Dunham's assistance at the organ, gave artistic support. C. W. B.

JULIUS SCHENDEL IN RECITAL.

New York Pianist Appears Before Mendelssohn Hall Audience.

Julius Schendel, a young New York pianist, who has never studied abroad, gave a recital in Mendelssohn Hall on Thursday evening of last week. His friends were on hand in large numbers and applauded him heartily. That he has considerable talent and gives evidence of considerable improvement was evident.

"Julius was born in Connecticut in 1888 and first appeared in New York as a boy prodigy about twelve years ago," said his brother, during the evening. "He has not been abroad and I don't think will go. We are going to try and make an American pianist out of him. Just watch him grow."

Schendel studied in New York under Xaxier Scharwenka and Leopold Winkler. His program consisted of the Bach-Busoni "Toccata and Fuga," a Sonata, op. 16, Richard Strauss, three bits of Chopin, Schumann's "Fantasie," op. 17, and Brahms's Trio, op. 101. The Brahms and Strauss numbers were played in ensemble with Edward Herrman, violin, and Emil Schenck, cellist.

In all of these numbers Schendel showed promise. His work in the ensemble number was particularly good.

Pietro Mascagni, who has been conducting "Le Maschère" throughout Italy, has not yet found the success which he thought was ready for a light opera in accordance with the Rossinian standards.

Boston Symphony Rehearsal Rush Line That Waits Hours for Its Music



The "Rush Line" which gathers before Symphony Hall, Boston, whenever a rehearsal is to be given.

Photographed especially for "Musical America."

One of the "sights" that are characteristic of Boston is the "rush line" which gathers in front of Symphony Hall every Friday that a rehearsal is on the schedule of the Symphony Orchestra.

Early in the morning of each of these days, and more particularly when a celebrated soloist is to appear the line begins to gather and by noon stretches in a line that resembles one of those with which the Lincoln Trust Company or the Trust Com-

pany of America recently had to do.

No tickets are sold in advance for the rehearsals and it is in this way that the clutch of the speculator is eliminated. Each person holds his or her admission fee in hand, and once inside races for the best seat to be had. Only the number the hall seats are admitted, so it is that sometimes after having waited half a day, a music lover has the ruthless doors closed in his face when he would enter.

The line is made up of music teachers,

girls from the New England Conservatory near by, and in general of those whose liking for melody exceeds the depth of their pockets.

They come sometimes with camp stools, which are cared for by a friend who comes to share the hours of waiting, with lunch-eons and with books to while away the hours.

It is always a patient, good-natured crowd and nearly every one talks to every one else most democratically.

ITALIAN OPERA COMPANY TO REMAIN IN CHICAGO.

Ten Weeks More Planned for Popular
Organization--Miss de Ro-
han's Debut.

CHICAGO, Nov. 25.—It has been decided that the Italian Grand Opera Company is to remain here for ten weeks, dating from to-morrow, and the hope is frequently expressed that the period may be prolonged indefinitely.

The third week opened with a performance of "La Traviata." The event was one of more than usual interest on account of the appearance of Marie de Rohan, a former Chicago girl, who for several years has been studying abroad. On her occasional visits to this country she has appeared with the New York Symphony Orchestra and in Chicago in recital. Miss de Rohan was heard in the part of *Violetta*, which was given with certainty and finish. Her high tones are exceptionally good, and they were produced with ease, while the middle register showed a full quality of tone not often found in a soprano voice.

Miss de Rohan sang the part again Saturday night at which time she received a decided ovation.

Signors Torre, Alessandrini, Samioloa, Zara and Director Merola won new laurels during the week, as did Mme. Ducc-Merola and Georgiana Strauss.

C. W. B.

At the second symphony concert of the Mayence Municipal Orchestra, Conductor Steinbach introduced two novelties: Friedrich Gernsheim's "Miriam" and Wiener's Serenade for a small orchestra. The soloist was the Australian soprano, Amy Castles.

MISS ABBOTT TO PRESS SUIT.

No Amicable Arrangement of Differences
Between Singer and Conried in Sight.

Unfriendly relations still exist between Bessie Abbott, the soprano, and Heinrich Conried, according to the soprano herself. Miss Abbott filed a suit against Mr. Conried last Spring, in which she asserted that he had not kept his contract with her.

This season it was thought that the legal war had been averted, but Miss Abbott says the case will not be settled out of court. The soprano has made arrangements for several concerts in New York. By the terms of Mr. Conried's contract such engagements were to be made only with his sanction. Consequently it is expected that Miss Abbott's first appearance at one of these concerts will bring the various issues to the attention of the court.

Meanwhile Miss Abbott's action for \$50,000 against the Metropolitan Opera Company for breach of contract and Mr. Conried's retaliatory action for an injunction are on their respective calendars of the Supreme Court awaiting trial.

Miss Abbott said a few days ago: "Mr. Conried has broken faith with me and forced me to bring an action to maintain my rights. There will be no compromise. I can promise sensational developments at the trial."

The program of the official memorial service for Joseph Joachim at the Royal High School of Music, Berlin, consisted of Bach's chorale for chorus and orchestra, "Was mein Gott will, das g'scheh' allzeit," the funeral march from Beethoven's "Eroica," and Brahms's "Nanie" for chorus and orchestra. Prof. Max Bruch gave an address. The Kaiser was represented by the Crown Prince.

ERNST GOERLITZ RESIGNS FROM THE METROPOLITAN

General Manager of Opera House Will
Leave Conried at Close of
Present Season.

The announcement was made last Sunday that Ernst Goerlitz, general manager of the Metropolitan Opera Company, has resigned. Mr. Goerlitz will not be connected with the Opera House after the close of this season.

Regarding his action Mr. Goerlitz made the following statement:

"It is true that I have handed in my resignation to Mr. Conried. It is merely a question of too much work. I find that I am run down in health as a result of my labors in this Opera House. I want to spend my strength on work for myself which I have planned. I can say nothing yet as to what I shall do next year, but I shall surely leave here. My relations with Mr. Conried are perfectly amicable. We have had no trouble of any sort."

While it is not yet known who Mr. Goerlitz's successor will be, there has been some talk to the effect that Frederick Latham, now connected with Charles Dillingham's staff, may be appointed.

Mme. Meysenheym Re-engaged.

Mme. Cornelia Meysenheym has been re-engaged by Heinrich Conried as a tutor in the Metropolitan Opera School. She is a mezzo soprano who was born in The Hague and studied with Francesco Chironi, and later with August Seiffert, at the Conservatoire in The Hague. She first came to America with Col. Mapleson's company.



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PEOPLE'S SYMPHONY OPENS EIGHTH CONCERT SEASON.

Carnegie Hall Crowded by Large Throng of Followers of Good Music at Low Rates.

That the People's Symphony Concerts are popular, it did not need the large audience that gathered at Carnegie Hall on the evening of Friday, November 22, to attest, for this educational enterprise has been in successful operation in New York for more than half a dozen years. But it afforded cumulative evidence of the fact that Franz X. Arens has built up an immense following among those who, although they care for the best of music, cannot afford to pay the prices it is necessary to ask at concerts obliged to depend on the sale of tickets for their continuance.

The program of the opening concert of the year was up to the usually commendable standard of the concerts. The conductor reversed the order of the printed program and began with the Sixth Tchaikovsky Symphony. The evening's entertainment was made to include besides Mr. Arens's explanation of the music to be played, the recitation by David Bispham of Richard Watson Gilder's sonnet "The Pathetic Symphony."

The soloist was Augusta Cottlow, and her choice of Grieg's concerto for the piano was part of the conductor's scheme to honor the memory of the Norwegian composer, the list also including his march from the incidental music to "Sigurd Jorsalfer," "Ase's Death" from "Peer Gynt" and the Norwegian Melody, opus 53, with violin solo by Henry B. Schmitt. There was much enthusiasm throughout the evening.

"Papa," said a North Pennsylvania street young woman the other day, "I had a great compliment from my music teacher."

"What was it, daughter?"

"He said that I sung like a Holland nightingale."

Now, the music teacher, like the young woman's father, is German.

Papa laughed. "Poor girl, you don't know what a Holland nightingale is. Well, that's a German term for frog."

The music teacher is now short one pupil.

—Cleveland Plain Dealer.

FACULTY CONCERT IN BOSTON.

New England Conservatory Teachers Heard to Good Advantage.

BOSTON, Nov. 26.—The seventh concert of this season given by members of the faculty of the New England Conservatory of Music took place last evening in Jordan Hall and was of unusual interest. Signor Riccardo Lucchesi, of the vocal faculty, gave the program consisting of his own compositions, and was assisted by Anna Miller Wood, contralto; Mrs. Francis Dunton Wood, soprano; Clarence B. Shirley, tenor; John B. Whorisky, baritone, and C. Pol Plancon, baritone; the Hoffman Quartet and Homer Humphrey organist.

Signor Lucchesi lived for a number of years in San Francisco previous to the earthquake. When he came East and became a member of the vocal faculty of the Conservatory. His quintet for piano and strings was composed in 1888 and was played in San Francisco a year or so after. The song "Recollection" was written especially for Anna Miller Wood, who is also a San Franciscan, who located in Boston several years ago. Miss Wood's singing of her group of songs is particularly deserving of mention. She has a rich contralto voice of an unusually high range.

D. L. L.

DE PACHMANN'S NEW DIAMOND.

Noted Pianist Pays \$23,000 for Sapphire-Blue Gem.

Vladimir de Pachmann, the famous pianist, has just added to his collection of precious stones, which is one of the finest in the world, a sapphire-blue diamond, for which he paid a London firm \$23,000. It is said to be of a deeper blue than the Hope diamond and to retain its color even under artificial light.

De Pachmann's collection of gems includes diamonds of white from the Transvaal, unique specimens in yellow, brown, green and deep red tints from Borneo, Brazil and Australia; carmine-colored rubies, some with blue and violet tints, from Ceylon and Siam; sapphires from Kashmir and Burma, and sea green emeralds from Siberia, Egypt and South America. In his collection are specimens of every known variety of these four kinds of gems, and his fame as a connoisseur of precious stones rivals his fame as an interpreter of Chopin.

American Flautist to Give Recital.

Marguerite de Forest Anderson, who is heralded in Europe as the "greatest lady flautist in the history of music," will give New Yorkers an opportunity to pass judgment on her art on December 13 at Mendelssohn Hall when she will give a recital. The press criticisms received by this talented American girl in England indicate that her title has been well earned. Manager Bennett says of her: "Miss Anderson has clearly demonstrated that wind instruments are no longer to be performed exclusively by men; they are going to have a very strong rival in the remarkable little American girl."

The Hinshaw Conservatory last week gave another of its series of Faculty Concerts in Chicago. William Wade Hinshaw, the director of the school, was heard in "Land of Hope and Glory," by Elgar, and the "Aria from Don Carlos," Verdi. He was in good voice and as usual demonstrated his remarkable dramatic and vocal ability. Ila Burnap Hinshaw, soprano, sang the Polonaise from "Mignon," Thomas, in which her remarkably pretty lyric soprano voice was heard to good advantage. An organ solo, by Francis McKay, and readings by George M. Krebs, and a one-act sketch "Shadowed by Three," was given by the dramatic class under the direction of Robert G. Thomas.

"A Few Songs" is the title of an album just composed by Helen Bingham and published by the Illinois Music Company. It is receiving hearty recognition by those that have come across it.

She—"I hear your little son has a good ear for music, Mr. Twombly."
He—"I think he must have. A hopeless expression comes over his face whenever my wife sings."—Answers.

FELIX FOX GIVES FIRST OF PIANO RECITAL SERIES

Fay Sherwood and Carl Barth Assist at Enjoyable Function in Boston.

BOSTON, Nov. 26.—Felix Fox, the pianist, assisted by Mary Fay Sherwood, soprano, and Carl Barth, cellist, gave the first of a series of four chamber concerts in Steinway Hall yesterday afternoon. Mary V. Pratt was the accompanist. Mr. Fox played these solo pieces: Weber, 1st movement from the Sonata in A flat; Faure's Nocturne, No. 4; Balakireff's Scherzo in B flat minor; Cyril Scott's "Lotus Land," Saint-Saens' Etude de Rhythme and Philipp's Caprice on Strauss' waltz, "Wine, Woman and Song." He played with Mr. Barth Dohnanyi's Sonata for piano and cello, Op. 8. Miss Sherwood sang Bizet's Pastorale, Schubert's "Du bist die Ruh," Ganz's "To Mary," Debussy's "Voici que le Printemps," MacDowell's "Menie," Paderewski's "Ah! What Tortures," Fox's "Thou'rt Like a Flower," Bizet's Tarentelle.

Every number of the program was thoroughly delightful, and it was, moreover, one of the most interesting recitals, in every respect, that has been given in Boston for some time.

Philip Hale in the Boston Herald gave the following excellent criticism on the work of Mr. Fox:

"It is a pleasure to find a pianist who does not stand in awe of a sonata as of a fetish, and is willing to play a movement that appeals to him without the thought that he is thus blaspheming. He played the music by Weber in the right spirit, accepting it for what it is worth, appreciating its old-time elegance, not attempting to swell its true proportions, interpreting its brilliance as decorative, maintaining the necessary fluency of musical thought. His reading of Faure's charming nocturne of subtle, twilight moods also gave pleasure."

D. L. L.

Charles Anthony Plays in Boston.

BOSTON, Nov. 26.—Charles Anthony, the pianist, gave an unusually interesting recital in Jordan Hall yesterday afternoon. He played the following program: Beethoven's Sonata, Op. 101, Glazounoff's Prelude and Fugue, Op. 61; Chopin's Ballade in F minor, Sibelius' Romance, Aime Lachaume's "Valse Courante" and Francois Gaul's Hungarian Rhapsody. The works of Glazounoff, Sibelius, Lachaume and Gaul were played for the first time here.

In speaking of the fine work of Mr. Anthony the Boston Herald said: "The program was refreshingly unconventional. It was also pleasantly short. Mr. Anthony gave on the whole a fine and intelligent interpretation of the sonata. He caught the piquant, yet fleeting, charm of the music, and the bravura passages were fluent and delicate."

D. L. L.

Another Gift for Director Morgan.

Tali Esen Morgan is getting the "gift habit." The last organization to swing into line with a present for the popular director is the Temple Choir, of Brooklyn. This chorus is composed of one hundred and fifty voices, under the leadership of Mr. Morgan, and is governed by officers elected from its own membership. The installation of these officers took place recently and it was during these ceremonies that Mr. Morgan was the recipient of a handsome Tiffany pin. A program was also given during the evening, and the participants this year were Sig. G. Aldo Randeggar, pianist; the Temple Choir, the Temple Orchestra of thirty-five pieces, and a men's chorus of fifty, all under the direction of Mr. Morgan.

Florin Ondricek, formerly one of Sevcik's assistant teachers, has opened, in association with Heinrich Dittmar, "a master school for higher violin playing" in London. Sevcik's ideas of technique will be taught.

A Mecklenburg Music Festival is to be held in Rostock next year.

VIRGIL SCHOOL RECITAL.

Advanced Pupils Entertain Large Audience at New York Institution.

A large audience assembled on Monday evening, November 25, to listen to the enjoyable program given by a few of the advanced students of the Virgil Piano School.

Anna Granger opened the program with the Chaconne in G minor, by Handel, which she played well both as to execution and tone. Later in the program she gave the "Czardus," by MacDowell. Isabel Arnold's numbers were three of the "Sea Pieces," by MacDowell. They were well conceived and modulated. Mary Ward came next and is to be heartily congratulated on her playing of the "C sharp minor Valse" of Chopin and the "Scotch Melody," by MacDowell, both of which were excellently and artistically given.

Harry Tierney, sixteen years old, delighted the audience with his brilliant and capable performance of "The Brooklet," by Heller; "Serenade," Oleson, and "Preamble," Bach. Ida Volk was the last of the solo players and closed the program with the B flat minor Scherzo, by Chopin. Miss Volk is a highly talented girl who has an excellent command of the keyboard as well as fine rhythmical ability. She gave as an encore the "Rustling of Spring," by Sinding.

Illustrations of harmony playing were given by Miss Rockefeller and Miss Arnold. Mrs. F. S. Thompson conducted the playing and made some timely remarks on the necessity for a practical knowledge of harmony and the ability to execute all chords in all keys without notes as a result of the thorough knowledge of its principles.

Sight playing as taught in class work was also illustrated. Miss Kate Blaser and Miss Arnold were the players.

THE MUSIC-LOVERS CALENDAR.

Volume III, Just Published, Contains Many Interesting Contributions.

Volume 3 of The Music-Lovers Calendar, edited by Henri J. van den Berg and published by Breitkopf & Härtel under the auspices of the School of Music of the University of Illinois at Urbana, Ill., has just made its appearance. Typographically and in its pictorial features it is a fine specimen of the printer's art. Among the contributions to this volume are essays by Edmund J. James on "Music in Our Universities"; Edward Burlingame Hill on "Frederick S. Converse"; Edward Dickinson, on "Literary Work of Famous Composers"; Walter R. Spalding, on "The Boston Symphony Orchestra"; Adolph M. Foerster, on "The Pittsburgh Symphony Orchestra"; Hugo Reichenberger, on "Salomé, an Appreciation"; Glenn Dillard Gunn, on "The Musical Art Society of Chicago," and A. de Bertha, on "Hungarian Music." There is also a collection of portraits with biographical sketches of Félix Alexandre Guilmant, J. Fred Wolle, Bertram Shapleigh, Wilhelm Middelschulte and Gustav Mahler. Eleanor Everest Freer's new song, "My Garden," is also included in this interesting edition.

In his discussion on "Music in Our Universities" Mr. James, who is president of the University of Illinois, says:

"Music is perhaps the department for whose work in a certain way we can rely upon the largest possible appreciation. Nearly every college student and professor can be educated and trained to take an interest in one or many forms of music, and if the department of music in a really great university realizes fully its opportunities it may draw more tightly these bonds of common interest, and may draw in upon a common ground all the members of a university, old and young alike.

Nell—They say Miss Topnote won Mr. Gotrox with her voice.

Belle—But she sings terribly.

Nell—That's just it. He told her if she would never sing again he would marry her.—Philadelphia Record.

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FRANCIS ROGERS IN DELIGHTFUL RECITAL

Artistic Performance of Excellent Program Given in Mendelssohn Hall by Baritone.

Francis Rogers gave his annual song recital in Mendelssohn Hall, on Tuesday afternoon last, and delighted an audience as discriminating and appreciative as it was large.

Mr. Rogers's voice, always a delight for its sweetly melodious tone quality, has gained in fullness, in security of poise and in equality of scale. The singer's style is warmer, more dramatic, more emotional.

The program was exceedingly diverting with its balance of interesting songs, some of them quite unfamiliar to the usual concert-goer, and at no time was the commonplace allowed to obtrude itself.

It was a test that afforded Mr. Rogers scope for a satisfactory display of technique, taste and sentiment, and it should be said that he improved every opportunity. His enunciation was so excellent as to make every syllable of English or Italian, German or French perfectly distinct.

The composers represented on the program were Purcell, Sarti, Dyer, Schumann, Franz, Grieg, Huhn, Luckstone, Schubert, Tschaiakowsky, Fleck, Tosti and Chadwick. In the first part of the concert, Mr. Rogers was particularly good in his admirable delivery of Purcell's "More Love or More Disdain I Crave," Sarti's "Lungi del caro bene" and in "Dido's Lament" from "Dido and Aeneas," singing the last named especially, with excellent legato and fervor of expression.

In the second section Mr. Rogers sang most tenderly Tschaiakowsky's "Now That Thou Leave'st Me Alone," and Franz's "Es hat die Rose sich beklagt." The latter had to be repeated.

With fine dramatic color he sang Schumann's "Belsatzar," a song rarely heard in concert rooms, and gave most sympathetically "The Dying Christian to His Soul." A little gem was a song composed by the singer's accompanist, Isadore Luckstone, on a poem of O'Shaughnessy, entitled "A Love Symphony." The setting is clever and dainty and caught the audience immediately and had to be repeated.

The concluding songs were mostly by Americans, Bruno Huhn, Fleck, Schlesinger and Chadwick. All were given with appreciation of all the charm they contain.

It was one of the best recitals of the new season.

Gustav Becker's Musicales.

Gustav L. Becker opened the twelfth season of his lecture musicales on Saturday afternoon at his home, No. 1 West 104th street, New York, with an informal program of piano music, presented by four of his advanced pupils. The list of subjects for the coming season was announced, and there was the usual social hour. Mr. Becker has this season the largest class in his history as a teacher, and his time in all three studios is already almost entirely taken up.

NEW TRIO ORGANIZED IN CHICAGO



THE VILIM TRIO.

Composed of Joseph Vilim, violin; Richard J. Vilim, 'cello, and Mark Vilim, pianist.

CHICAGO, Nov. 25.—A string trio that bids fair to become popular has been organized in Chicago by Joseph Vilim. This well-known violinist was formerly first violinist of the Thomas Orchestra and is now director of the American Violin School. The trio is composed of Joseph Vilim,

violin; Richard J. Vilim, 'cello, and Mark Vilim, pianist. Its repertoire consists of compositions by Moszkowski, Bach, Sinding, Alvard, Sarasate, Amberg, Spohr and others. The purpose of the trio is to fill engagements for church and society functions, for an entire evening or to supply numbers on programs.

C. W. B.

ORGANISTS' GUILD SERVICE.

Rollo F. Maitland Gives Seventeenth Recital in Philadelphia.

PHILADELPHIA, Nov. 25.—The seventeenth public service, in this city, of the American Guild of Organists was held in the North Broad Street Presbyterian Church last Tuesday evening. The service was played by Rollo F. Maitland, organist and choirmaster of the church. The organ prelude, Bach's "Tocatta in F," was also played by Mr. Maitland. The organ voluntary, "Cantilene and Scherzoso," James H. Rogers, was played by Henry S. Fry, A. A. G. O., and the organ postlude, Smart's "Choral in D—Introduction," by Frank Wright, Mus. Bac. A. A. G. O. The anthems, Mozart's "Glory, Honor, Praise and Power," Mendelssohn's "Hear My Prayer" and R. F. Maitland's "Rejoice Greatly" were sung by the choir of the church, augmented.

Rev. J. M. Hubbert, D.D., made the address. The service was well attended.

S. T. R.

A recently published piano concerto in E minor by Philipp Emanuel Bach, composed for Frederick the Great in the year 1749, will be played in Berlin next week by Bruno Hinze Reinhold.

Paur's Orchestra in Buffalo.

BUFFALO, Nov. 25.—The first concert this season by the Pittsburgh Orchestra under Emil Paur's direction, attracted a large audience to Convention Hall last Monday. The program opened with the "Freischütz" Overture, beautifully rendered; then followed Beethoven's Fifth Symphony, the Peer Gynt Suite, always a favorite here, of which the latter movement was redemanded, and the Prelude to the "Meistersinger," which Paur, as usual, gave a stirring interpretation. The soloist was Olive Fremstadt, whose glorious voice sounded magnificent, and whose dramatic powers and temperament were felt in both selections, "Abscheulicher," from "Fidelio," and "Isolde's Liebestod." The latter was splendidly given by both singer and orchestra. After her first number, Mme. Fremstadt was recalled so often that she gave as encore, "Frühlingsnacht," by Schumann, with Mr. Bernthaler at the piano.

M. B.

Howell E. Clark Dies.

Howell E. Clark, the valued and esteemed representative of Henry W. Savage for the past six years, after one week's illness with pneumonia in the Roosevelt Hospital, died Wednesday morning at 4 o'clock. The funeral took place on Friday at 2 o'clock from the undertaking establishment of Capels & Daly.

DE PACHMANN IN A PROGRAM OF CHOPIN

Many Encores Demanded at Pianist's Second Recital in Carnegie Hall.

The announcement that Vladimir de Pachmann was to give a program made up entirely of Chopin numbers was sufficient to crowd Carnegie Hall Tuesday afternoon, when the distinguished pianist played these selections: Sonata, Op. 35, B flat minor, Prelude, Op. 28, No. 20, C minor Prelude, Op. 28, No. 22, G minor, Prelude, Op. 28, No. 23, F major, Prelude, Op. 28, No. 24, D minor, Nocturne, Op. 37, No. 2, G major, Polonaise in E flat minor, Op. 26, No. 2, Fantaisie Impromptu in C sharp minor, Ballade, Op. 47, A flat, Barcarole, Op. 60, F sharp, Mazurka, Op. 67, No. 4, A minor, Etude, Op. 25, No. 9, G flat, Grande Valse, Op. 64, No. 2, C sharp minor and Tarantella, Op. 43, A flat.

The great pianist was apparently in his happiest mood, and even to a greater degree than ever before did he take his audience into his confidence by frequent explanations, ejaculations, whispered comments, gesticulations and nods. But these manoeuvres did not seem to impair the effectiveness of the work he had in hand; from the first to the last note he held his auditors spellbound by the bewitching grace of his art, the ethereal delicacy of his tonal shading and the brilliance of his technical facility.

The many familiar pieces brought out on this occasion gave particular delight to the admirers of Chopin—and they are legion—and de Pachmann again demonstrated that he is the interpreter *par excellence* of the Polish composer. At the close of the recital the pianist was obliged to respond to a half dozen encores, as the entire audience crowded before the stage. Even after the movers had started to roll the piano away he was prevailed upon to give "just one more."

PHILADELPHIA OPERA OPENS.

First Conried Performance a Brilliant, Social and Musical Event.

PHILADELPHIA, Nov. 26.—The Philadelphia season of grand opera by the Metropolitan Opera Company, under the direction of Heinrich Conried, began tonight. The occasion was made a brilliant social event, the boxes and seats being occupied by the leaders of Philadelphia society.

"Mefistofele," with Geraldine Farrar and Chaliapine, the Russian basso, in the leading roles, was the first night's offering. Both artists repeated their success of last Wednesday night in New York.

This year the season has been extended two weeks, and it promises to be the most successful of any grand opera presentation in this city in recent years. The big Academy of Music was crowded to its utmost capacity to-night, and the statement is made that practically every seat for the season of eighteen weeks has already been sold.

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TWO BOSTONIANS IN RECITAL OF SONGS

Mrs. Bertha Cushing Child and Fred Hastings Appear in Steinert Hall.

BOSTON, Nov. 25.—Mrs. Bertha Child, the contralto and Fred Hastings, baritone, gave a concert last Wednesday evening in Steinert Hall. The program follows: "Prologue" from "Pagliacci" Leoncavallo, Mr. Hastings; "Kennst du das Land" Liszt, Mrs. Child; "Schumacherlied" Weingartner, "Ewig mein bleibt was ich liebe" and "Offnet sich die Herzensstür," Schütt, "Der Sieger," Hugo Kaun, Mr. Hastings; "My True Love Hath My Heart," "I'm Wearin' Awa'" and "Bisea's Song," Arthur Foote, Mrs. Child; "Where'er You Walk" Handel, "What the Chimney Sang" Griswold, "Before Sunrise" Huss, "The Sword Song" Elgar, Mr. Hastings; "The Hum of Bees" Molloy, "MacCrimmon's Lament" and Scottish Air, Mrs. Child. Accompaniments arranged by Mme. Helen Höpekirk.

Mrs. Alice Siever Pulsiver was accompanist for Mr. Hastings and J. Arthur Colburn played Mrs. Child's accompaniments most acceptably.

A number of Mrs. Child's songs have rarely been heard in Boston and her entire program gave much pleasure. Mrs. Child would probably have sung the Liszt number when she appeared last season with the Boston Symphony Orchestra in this city, if it had been possible to arrange the orchestration to accommodate her contralto voice. It is doubtful if the song has been used before in this city in a recital program. Temperamentally Mrs. Child has

ample equipment and she convinces her audience that she not only knows but feels both the text and the music of the song she sings. The group of songs by Arthur Foote were particularly interesting. The first and last have rarely been heard in Boston. Mrs. Child gave a most pleasing interpretation of the two Scotch songs, the accompaniments of which were arranged by Mme. Helen Höpekirk.

Mr. Hastings' voice shows marked improvement since he was last heard in Boston. He returned last July from Honolulu, where he had been in charge of music in the schools. He was originally a Boston man, and since his return to this country, has come under New York management and will shortly begin a concert tour. His singing of the prologue was praiseworthy and his work in his last group of songs was also especially worthy of mention.

Mrs. Child sang at the second meeting of the Chromatic Club this season last Tuesday morning at the Tuileries. She will appear as soloist with a choral society in Manchester, N. H., December 4, under the directorship of H. G. Tucker of this city. D. L. L.

HAROLD BAUER'S EXCITING TOUR.

Duels and Mobs Figure in His Experiences Before Reaching London.

LONDON, Nov. 22.—Harold Bauer, the well-known pianist, has just returned to England after an extensive tour abroad. His exciting experiences during this tour were many. Here is a list, given in the London Sketch: (a) Challenged in Barcelona to fight a duel by a Spanish marquis who talked loudly during the concert and was reproved by Mr. Bauer. (b) Arrested by the police near Moscow for playing a Hungarian dance instead of dancing it. The police thought that what appeared on the program as a dance ought to be danced. (c) Attacked by mosquitoes in the Argentine. (d) Conducted through an underground passage in Spain to escape from the mob, who had been too excited by his playing. (e) Severely bruised while being shouldered by a crowd of American enthusiasts. (f) Nerves upset by a flash-light photographer who, without any warning, photographed him while he was playing.

TORONTO POSSESSES GIFTED SONG WRITER

Henry Lautz Gives Concert of His Compositions—Mendelssohn Choir's Repertoire.

TORONTO, Can., Nov. 23.—An entire program of twenty-six compositions by the same writer constituted a treat of which a large number of Toronto music-lovers took advantage last Saturday in the Conservatory Music Hall. The composer was Henry J. Lautz, the popular tenor, who came here last year from Buffalo, and than whom no other musician has ever won more distinctive recognition.

With the exception of two of his dainty piano morceaux, an Etude in G flat and a Valse Caprice, effectively played by Mary L. Caldwell, the recital consisted entirely of songs, in the rendering of which Mr. Lautz had the valuable assistance of Bessie Bon-sall, contralto, Lillian Willcocks, soprano, and W. H. Hewlett, of Hamilton, accompanist. The list included:

"Im wunderschönen Monat Mai," "Aus meinen Thränen sprössen," "Die Rose, die Lilie, die Taube, die Sonne," "Wenn Ich in deine Augen seh'," "Dein Angesicht so lieb und schön," "Lehn' deine Wang' an meine Wang'," "Du bist wie eine Blume," "Prayer," "The Brook and the Wave," "Phyllis the Fair," "Mondnacht," "My Love Is Like a Red, Red Rose," "Abend-läuten," "Das Haus am Wege," "Zigeuner-musik," "Evening," "The Last Journey," "Im Walde," "Liebe," "In der Kirsche," "Habenichts," "Der Friedhof der Namen-losen," "Tanzlied."

The treatment of the texts of these lyrics is as various as the texts themselves. Not one of them has a note of staleness or a suspicion of the commonplace. To begin with, Mr. Lautz has done a deal of browsing among the minor poets, especially those of Germany—to get his material. Good lyrics, although plentiful enough, are only found by extensive searching. Most of these songs were composed in Germany, some in Buffalo. Most were sung from

manuscript. Only a few of them had ever been heard previously in Canada. Refreshing spontaneity was the note in all of them. Many writers escape the commonplace only by making freakish effects, but there is in Mr. Lautz a vein of genuine creative melody that makes his work eminently natural. Most of his works incline to the tender, the pathetic and the delicately humorous. All of them are ingenious. This composer has the happy faculty of being able to say something dignified and definite in melodic form without talking in minor ninths or splashing his scores with accidentals.

It will be strange if these lyrics are not found in the répertoires of all the leading concert singers before the public ere long, as in them Mr. Lautz has made some of the most valuable of modern additions to classic song literature.

Conductor A. S. Vogt and his Mendelssohn Choir, which created such a sensation in New York last Winter, are hard at work on this season's repertoire, which includes, besides *A Capella* works by Palestrina, Cesar Cui, Lotti, Lassen, Cornelius, Michael Haydn, Gounod and others, such concerted compositions as Brahms's "Ein deutsches Requiem," Grieg's "Olof Trygvason," Parry's "Blest Pair of Sirens," Hugo Wolf's "Feuerreiter," César Franck's setting of the 150th Psalm and portions of Bach's great B minor mass. The chorus is stronger than ever in all eight parts of the organization, and the enthusiasm of the members has never been so pronounced as at present. The choir will have the co-operation of the Theodore Thomas Orchestra in its concerts here and in Buffalo this Winter.

On December 16 and 17 the National Chorus, conducted by Dr. Albert Ham, will give its annual concerts, assisted by the New York Symphony Orchestra, under Walter Damrosch, and Helen Davies, soprano, Kelley Cole, tenor, and Francis Rogers, baritone. The programs contain Coleridge Taylor's "Death of Minnehaha," Parry's "Pied Piper of Hamelin" and Villiers Stanford's "Sea Songs." R. T. S.

An English conductor, named Albert Coates, formerly a pupil of Arthur Nikisch and for some time connected with the Elberfeld Municipal Theatre, has been engaged to succeed Kapellmeister Malata at the Dresden Royal Opera next year.

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'CELLIST'S HAIR IMPRESSED MAORIS

Arnold Trowell, Now in London, Was
Once Stolen by Native New
Zealanders,

LONDON, Nov. 19.—One of the most interesting personalities in the music world of London to-day is Arnold Trowell, the young 'cellist, who on the occasion of his debut here last June, was termed by one of the most conservative London papers a "magician of the 'cello."

Mr. Trowell, who was born in Wellington, New Zealand, just seventeen years ago, is an intelligent young man of serious and sincere personality and modesty of manner. There is a delightful little story, which he does not particularly like to tell, of how he and his twin brother, Garnet, at the age of nine, were stolen by some superstitious Maoris and worshipped by them as children of the sun-god. The extraordinary heads of golden-auburn hair with which the twins are blessed were the attraction which led the New Zealand natives to rain honors upon them. So well were the lads cared for, indeed, that they exhibited keen disappointment when their whereabouts was discovered by a search party.

The two boys have grown up brothers in art as well as blood, the one a 'cellist, the other a violinist, who will make his debut in London probably next season. The two boys studied for many years under their father, who is an able violinist and conductor, and owe a great debt to his careful training. At different times Arnold also studied with Jean Gerardy during that noted artist's visits to New Zealand.

Some years ago Arnold went to Frankfurt-on-Main, where he became a pupil of Hugo Becker, and later at Brussels he took the first prize at the Conservatoire after nine months' study, carrying it off over the heads of many much older competitors. He says that he owes much to personal association while in Brussels with



ARNOLD TROWELL

Seventeen-Year-Old 'Cellist from New Zealand, Who Has Made Deep Impression in London

César Thomson, who gave him his personal friendship and for whom he often played pianoforte accompaniments.

Mr. Trowell is also a composer of considerable achievement, having written many things for 'cello, violin, voice and orchestra, several of which have already been published. He has played many of his compositions for 'cello at his recitals, with much success, and has made a deep impression with his astonishing performances of his own arrangements of Paganini's works. Ethel Hook, who, it is interesting to note, is a sister of Clara Butt and has a voice similar in quality to that renowned singer, will sing a group of Mr. Trowell's songs at her London debut, on December 14, when he will assist her.

L. J. P.

and Haile's "Herbst" and "Schoene Susi." Mrs. Savage was formerly Ruby Cutter and is well known in Boston, having sung here for several years in prominent churches and having appeared in many recitals and concerts. She is a pupil of Arthur J. Hubbard, the well-known teacher of this city and her musical attainments reflected great credit on the source of instruction.

There was an audience of good size and the numbers on the program evidently gave much pleasure. Speaking of the concert, Philip Hale says in the *Herald*:

"Mrs. Savage has a brilliant voice, which she usually uses with considerable skill. It is a voice that is better suited to airs of dash and glitter than to songs of an intimate or emotional nature."

"Mr. Van Yorx sang throughout in an interesting manner and at times with marked effect. He showed both intelligence and emotion. Especially noteworthy was his performance of 'Monotone' and Tours's 'Mother o' Mine,' a song added to the program."

D. L. L.

The High Note Wins.

Does any one cry "bravo" over a tenor's middle D? asks W. J. Henderson in the *Sun*. No. But let him emit a pure, ringing high A or B flat and indescribable foamings of emotional waves splash across the auditorium. Women catch their breath, men stiffen their muscles, the air is shot through and through with a subtle electric current, and the shock of an overwhelming spasm passes about the theatre.

The first man who had the courage to perform Wagner's music in Italy fell dead while conducting a concert in St. Mark's Place, Venice, a few days ago. His name was Jacopo Calasione and for thirty-two years he had directed the Municipal Orchestra of Venice. He was well-known to visitors to the city.

NO RIGHT TO USE NAME
OF MME. PAPPENHEIM

Well-Known Teacher Takes Exception to Statements on Circular of a "Secret Committee."

To the Editor of MUSICAL AMERICA:

I am in receipt of a circular signed "The Secret Committee," which urges the formation of the "Universal League of Vocal Teachers." In the circular my name is mentioned to take the presidency of this association in connection with Mme. Capiani. I desire to protest herewith emphatically against the misuse of my name. I do not know the writer of the circular, nor have I ever been consulted by anyone about said "Universal League of Vocal Teachers," and therefore take the liberty to request you to do me justice through the columns of your paper to announce the contents of this letter.

In connection with this I beg to request you further to state that I am not a member of the National Association of Teachers of Singing. I make this public denial solely because I have been informed that my name is on the list of members of said association.

I detest notoriety of this kind, but through force of circumstances, in order to avoid further misunderstandings, I have been compelled to make this public declaration.

Yours very truly,
EUGENIE PAPPENHEIM.

Dufault Promises a Novelty.

Paul Dufault, the New York tenor, promises an interesting novelty, J. P. Rameau's "Impatience, with viola obligato, for his recital of French songs, in Mendelssohn Hall, Friday evening, December 13.

'MERRY WIDOW' FOR CHICAGO.

Mr. Savage Organizes a Second Company to Give Popular Operetta.

On November 26, at Rome, N. Y., Henry W. Savage presented a new company—known as the Chicago company—in "The Merry Widow." Following this premiere the piece will play Albany and Goshen, Ind., before beginning what promises to be a year's run at the Colonial Theatre, Chicago, on Monday evening, December 2.

Among the players whom he has engaged are Mme. Lina Abarbanell, George Damerrel, Reba Dale, Percy F. Ames, Carl Haydn, Charles Edward Wright, Charles Butler, Lillian Seville, Harry Lewellyn, Stanley Jessup, Dwight Williams, Viola Leach, Doris Meek and Pauline Marshall. In addition to these principals, the eagle eye of Madison Corey has selected a beauty chorus that will probably throw palpitation of the heart into the Chicago "Johnnies."

Peter Cornelius's "Gunlöd" will be given in concert form in Düsseldorf in February, and later it will be staged at the Stadttheater in Dortmund.

MRS. RUBY CUTTER SAVAGE
AND VAN YORX IN RECITAL

New York Soprano and Tenor Give Program of Songs in Boston.

BOSTON, Nov. 25.—Mrs. Ruby Cutter Savage, soprano of New York, assisted by Theodore Van Yorx, tenor of the same city, gave a concert in Jordan Hall last Wednesday afternoon. Bertram Fox played the accompaniments. Mrs. Savage sang Mozart's "An Chloe," Scarlatti's "Se Florindo," Carey's "Pastoral," Franz's "Er ist gekommen," Schubert's "Gretchen am Spinnrade," Strauss's "Gedanken," the aria "Conchiglia rosea" from Mancinelli's "Ero e Leandro," Hildach's "Der Lenz," Lalo's "Chanson de l'Alouette," Foote's "The Hawthorne Wins" and Borch's "Spring Song."

Mr. Van Yorx sang the air of *Wilhelm Meister* in the last act of "Mignon," the Spring Song from "Die Walküre," Cornelius's "Monotone," Strauss's "Allerseelen," Cowen's "Onaway, Awake, Beloved,"

American Contralto, Formerly of
Savage Company, Appears in
"La Favorita."

PARIS, Nov. 20.—Another former member of Henry W. Savage's English opera forces who has entered upon what promises to be a bright career in Europe, is Marion Ivel, the young American contralto, who made her debut at Nantes in "La Favorita" last month and will remain there all season, appearing in fifteen different rôles.

Miss Ivel commenced her musical education in Paris in 1900, studying with Scriglia for a year and a half. Mr. Savage heard her here and engaged her as principal contralto for his English grand opera company. She made her American debut as *Amneris* in "Aida" at the Broadway Theatre, New York, in 1901. She remained for four seasons with the Savage company, singing the contralto rôles in "Lohengrin," "Trovatore," "Aida," "La Gioconda" and "Faust," also *Carmen*. For the last year she has studied with Jean de Reszke, perfecting herself in the French repertoire.

W. H.



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PADEREWSKI AGAIN PLAYS IN NEW YORK

Usual Demonstrative Audience at
His Second Recital—His Own
Composition.

Paderewski gave his second recital of the season at Carnegie Hall on Saturday afternoon, and repeated his psychological triumph of piling up a record price at the box-office and filling the auditorium with a tremulous and worshipping mob of femininity. They came to hear Paderewski play, and showed their emphatic adoration for their musical god by demanding two encores after his first number and four encores after the usual rush of the feminine Paderewski devotees to the footlights, at the end of the printed program.

He made his appearance on Saturday as a composer, in the higher forms, and presented his own Sonata, op. 44, in four movements. It is a scholarly and inspired composition, which displays much study, profound knowledge and melodic invention. After he had played a Liszt Sonata, op. 21, he gave a group of Chopin numbers, including six etudes, a Berceuse, a Nocturne, Polonaise and a waltz in A flat, and as encores, Liszt's Sixth Rhapsody, Schubert's "Hark, Hark, the Lark," and one of Mendelssohn's "Lieder Ohne Worte." And even then the audience reluctantly withdrew.

Each recital seems but to add to his musical potentiality, and to increase Paderewski's power to charm his audiences.

A Gerardy-Walther Recital.

At the recital to be given on Thursday evening, December 5, in Mendelssohn Hall, Jean Gerardy and Madeleine Walther will render a varied and interesting program. Mlle. Walther, with Mr. Barrere, in flute obligato, will sing Handel's "L'Allegro il Penseroso" aria and Grieg's A minor Concerto will be played by Mr. Gerardy, with André Benoist at the piano. After the "Variations Symphonique" of Boellman, by Gerardy, Mlle. Walther will sing the aria from "Lakme" and "Myrto," by Delibes, also D'Albert's "Wiegenlied" and Brahms's "Ständchen."

Gerardy will then play Schumann's "Abendlied," Herbert's "Serenade" and Popper's "Papillon" and in conclusion the cellist and singer will together give Bemberg's "Chant Hindou."

KELLEY COLE IN MONTREAL.

New York Tenor One of the Soloists at
Frederick Blair's Recital.

MONTREAL, Nov. 23.—A sacred recital was given this afternoon in St. Paul's Presbyterian Church by Frederick H. Blair with the assistance of Kelley Cole, the New York tenor, Eva Mylott, soprano, of London, and Justine Sawyer, violinist, teacher at the McGill University Conservatorium of Music.

The program opened with Mendelssohn's Sonata No. 1, played in broad style by Mr. Blair, who also gave Bach's Prelude and Fugue in G major, "In Paradisum," by Dubois; Scherzo by Chauvet-Guilmant, and Rachmaninoff's Prelude in C sharp minor. Kelley Cole was in fine voice and captivated the audience by his splendid rendering of "Thy Rebuke," from "The Messiah," and "My Hope Is in the Everlasting," from Stainer's "Daughter of Jairus." Eva Mylott sang most pleasingly Mascheroni's "Ave Maria" and "Abide With Me," by Liddle. Justine Sawyer played with good effect Mackenzie's "Benedictus." The church was filled with auditors.

C. O. L.

DR. MUCK ENJOYS FOOTBALL.

Distinguished Conductor a Spectator at
Harvard-Yale Game.

BOSTON, Nov. 25.—Included in the list of distinguished spectators at the Harvard-Yale football game in Cambridge last Saturday were Dr. Carl Muck, the conductor of the Boston Symphony Orchestra, and Mrs. Muck, who were the guests of H. G. Tucker, the well-known pianist and teacher of this city.

Mr. Tucker entertained Dr. and Mrs. Muck at the Harvard-Dartmouth game last season. Although the game of football is distinctively an American institution, Dr. and Mrs. Muck have taken a most decided interest in it. Mr. Tucker, who is a football enthusiast and who understands the game thoroughly, explained in detail the various plays to his interested guests.

D. L. L.

McCall Lanham in Recital.

The parlors of the American Institute of Applied Music were crowded Friday evening, November 22, the occasion being a song recital by McCall Lanham. Mr. Lanham possesses a beautiful baritone voice and his artistic rendering of the program was a delight to all who were fortunate enough to be present. No small praise is due William F. Sherman for his charming accompaniments.

BRILLIANT WORK BY NEW YORK SYMPHONY

Bispham Substitutes for Eames at
Week-End Concerts—A Fine
Program.

Emma Eames was announced as the soloist for the New York Symphony Orchestra's week-end concerts, but a severe cold prevented her from appearing. In various daily papers last Saturday, Josef Hofmann, Giuseppe Campanari and David Bispham were mentioned as substitutes, and not until the auditors assembled for the night concert, was it definitely established that Mr. Bispham was to be the assisting artist.

The program arranged by Mr. Damrosch included two of Mozart's comic opera overtures, "The Theatre Manager" and "The Marriage of Figaro," Tchaikowsky's Fifth Symphony and, as a novelty, Von Reznicek's overture to "Donna Diana." Mr. Bispham sang an aria from Marschner's "Hans Heiling," and "Wotan's Farewell" from "Die Walküre."

The performance of the Tchaikowsky Symphony represented the high-water mark of the orchestra's achievement. Never has Mr. Damrosch accomplished better results as a conductor, and never has the orchestra displayed so fine a balance as it did in the interpretation of this work. The Mozart numbers, too, were given in a finished style, and the novelty by von Reznicek, while it may hardly be viewed as a considerable contribution to orchestral literature, was played in the same brilliant manner that characterized the remainder of the afternoon's work.

Mr. Bispham has been singing so much before the New York public this month that a new criticism of his performance would be superfluous on this occasion. Suffice to say that he was in his usual happy mood, and was enthusiastically received.

Organ Recital in Montreal.

MONTREAL, Nov. 25.—J. D. Dussault, the eminent organist of Notre Dame Church, yesterday continued the cycle of Widor's symphonies inaugurated last year. The recital included the following program: "Fanfare d'Orgue," by H. Rowe Shelley; Adagio, op. 28, Max Gulbins; Caprice, op. 24, and Finale, op. 42, Guilmant; Symphony No. 2, Ch. M. Widor. Mr. Dussault, who is one of the foremost exponent of Widor's works, plays on the largest organ of Canada.

ANOTHER TECKTONIUS MUSICALE.

Distinguished Artists Assist Pianist at
Enjoyable Function.

One of the most brilliant studio musicales of the season was that given by Leo Tecktonius Sunday evening last at his studio, No. 366 West 57th street. The artists who gave the program were Cecil James, Florence Hinkle, Signor Seraphono Baggato, Willy Lamping, court cellist of Karlsruhe, Germany; William King, violinist, and Leo Tecktonius, who played the Grieg sonata for piano and violin with William King. Among the receiving hostesses and guests were the Countess Castlemendaro, Mrs. Katharine Stuyvesant Roberts, Mr. and Mrs. Herman Strybing, Mr. and Mrs. W. C. Downs, Phillip Riddell, W. M. Van Kuren, Hugo Prager, Florence Gildersleeve, Mrs. and Miss Fisher, Teddy Chambers, Fred Crocker, Senor Rafael Navas, Edmund Russell, Gay Fox, Marie Clover, Dr. Tracy, Mrs. MacLaughlin, Harry Strybing, James Lay, Thomas Johnson, Kenneth Lawton, Mr. Schulze, Arkus Schultz, Miss Pilcher, Mr. and Mrs. Metcalf, Whitaker James, T. Collins, Mr. and Mrs. Weatherstone, Mrs. Sue Barker, Mr. Chamberlain, Mrs. and Miss Faulkner and Charles Lamping.

MME. ZIEGLER'S MUSICALE.

Recital Quartet and Soloists Appear to
Good Advantage.

Mme. Anna E. Ziegler, founder of the National Association of Teachers of Singing, gave her first musicale of the season at her studio in West Forty-second street, New York, on Sunday afternoon. Despite the inclement weather there was a large gathering of musicians, former students and her friends, all of whom enjoyed the rendering of the excellently arranged program.

William Hirschmann showed a great improvement in his work over last season and sang his solos admirably. Hannah Miller in her solos and duets sang with good style and finish and the New York Recital quartet gave a pleasing rendition of their several selections.

Miss Rubner presided at the piano and her accompaniments were admirable.

Joseph Maerz, the pianist of New York City, has just closed a successful concert tour with the contralto, Josephine Jacoby. The states covered were New York, Massachusetts, Vermont, Ohio, Indiana, Illinois, Kansas, Wisconsin, Minnesota and Michigan.

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HAROLD RANDOLPH AND HIS WORK FOR MUSIC IN THE SOUTH

As Director of the Peabody Conservatory in Baltimore and a Concert Pianist He Has Become an Important Factor in Development of America's Musical Life.

BALTIMORE, Nov. 25.—Harold Randolph, as director of the Peabody Conservatory, has charge of the most important factor in the development of musical life in the city and in the South.

Mr. Randolph was born in Richmond, Va. His family moved to Baltimore, where as a boy he began the study of the piano with Mme. Nanette Falk-Auerbach, one of the most brilliant and gifted professors the Peabody ever had. His next teacher was Carl Faellen, then a professor at the Peabody, subsequently director of the New England Conservatory. During this period he studied the theory of music under Asger Hamerik, the former director. Mr. Randolph's entire musical education was obtained at the Peabody Conservatory of Music.

He made his first public appearance at a Peabody symphony concert in March, 1885, playing the Chopin E minor concerto. Later he appeared as soloist at the Spring festival in Baltimore under Theodore Thomas's direction, and since that time he has appeared in concert in most of the Eastern cities, where he has played with the Boston Symphony, the Theodore Thomas, the Philadelphia orchestras, and repeatedly with the Kneisel Quartet, in addition to innumerable recitals. The Recitals of Music for two pianos, which he has been giving of late with his colleague, Ernest Hutchison, have been received with extraordinary enthusiasm not only in Baltimore, but in New York, Boston, Washington, and in fact, wherever they have been given.

In the Spring of 1898 Mr. Randolph was



The Peabody Conservatory, Baltimore.

appointed director of the Peabody Conservatory, and under his management its scope has been greatly enlarged and extended. He has made numerous important innovations and improvements and has been instrumental in creating a healthful activity in every department.

Besides his work as a pianist and as director of the conservatory, Mr. Randolph has had a successful career as organist and choirmaster. In this capacity he has filled important positions in Baltimore, notably at the Catholic Cathedral and at Emmanuel Episcopal Church, each of which positions he held for many years. He recently relinquished this work, owing to the increasing demands of his duties as director, to which he has brought interest, enthusiasm

and discrimination that have made his administration a remarkably able and influential one.

Mr. Randolph is conductor of the Bach Choir, an organization of Baltimore solo choir singers, who have banded together in order to render the great choral works that are too difficult for any but trained voices. He has recently organized a students orchestra, of which he is also the conductor, made up of students of the conservatory, and a few advanced players from outside. The material is so good and the start so promising that much is hoped from the undertaking—even that it may prove to be the nucleus around which a permanent symphony orchestra may eventually form.

RAISING FUND IN HONOR OF CHOPIN

Paderewski Again Selling Autographs to Build Monument in Warsaw.

It is one of Jan Paderewski's keenest desires to have erected in the city of Warsaw a monument to the memory of Frédéric Chopin. Moreover, he feels certain that many of the innumerable men and women whose lives have been made brighter, happier, and more beautiful by the music of the great Pole are willing to contribute a little to such an object. And he is willing to meet them half-way.

When he was in America three years ago, for the first time he refused to give away his autographs, but charged one and two dollars for them, devoting the proceeds derived from them to this fund. In this manner about one thousand dollars was raised. Since then another thousand has been added, so that the fund to-day has a little over two thousand dollars. He hopes that during his present tour of America this amount will at least be doubled, and he purposes pursuing the same method he used with such success three years ago. To any one sending him one dollar he will send his autograph. To any one sending him two dollars he will send his autograph and add an autographic musical sketch from one of his own compositions.

Three years ago, when this fund was started, the Russian government, while giving its consent to the erection of a monument to Chopin, forbade its subject Poles contributing toward it. Now this prohibition has been removed, but Russian Poland is in such a distracted state from the troubles following the Japanese War that little or no money can be raised there. So it is to the outside world that Mr. Paderewski must look to gain his desire, and unquestionably the outside world will do its part; for, if Chopin was a Pole, his music, the product of his unique genius, belongs not to Poland, but to the whole of the civilized world.

Stojowski's New Compositions.

Sigismund Stojowski, the eminent pianist and head of the piano department of the Institute of Musical Art, spent the Summer abroad, and found time to add a number of important compositions to his long list. Besides a cello concerto, dedicated to Alwin Schroeder, formerly of the Kneisel Quartet, Peters's edition announces Mr. Stojowski's Rhapsody, opus 23, which is scored for full orchestra. He is planning a series of recitals to be given at the Institute of Musical Art during the present season.

Feruccio Busoni's popularity in England is becoming more and more pronounced. At a recent Sunday concert in Albert Hall, London, he played the Beethoven Concerto in C minor and Liszt's Thirteenth Rhapsody. Julia Culp, the German *Lieder* singer, also a favorite of the London public, was on the same program.

HARPER IN WISCONSIN.

Noted Basso Arranging for Series of Recitals in the Middle West.

MILWAUKEE, Wis., Nov. 25.—The appearance of William Harper, the eminent New York basso, and Robert Adams-Buell, pianist, in a concert here on December 6 is creating great interest among music-lovers. Mr. Harper and Mr. Adams-Buell are both on the faculty of the Conservatory of Music at Lawrence University, Appleton, Wis.

The visit of these artists here marks the opening of a series of recitals, with these men as central figures, throughout Eastern Wisconsin. A number of recitals have been arranged for the cities of the Fox River Valley, in which lies Appleton.

It appears that Mr. Harper's advent in the Northwest is a triumph, not only for him, but the Lawrence School of Music as well. The opportunity to hear an artist of ability has brought many people to impromptu recitals at the college.

M. N. S.

The sixtieth anniversary of Mendelssohn's death was devoutly observed in Berlin. Garlands of flowers and shrubs were

placed on the composer's grave in the cemetery of Trinity Church, and in the evening the Stern Choral Society, under Oskar Fried's direction, sang the "Hymn of Praise" and "The First Walpurgis Night," with Johannes Messchaert, Felix Senius and Fräulein Schünemann as soloists. Willy Burmester played the violin concerto.

A New American Work.

One of the most interesting novelties scheduled for performance in Boston by Dr. Karl Muck and the Boston Symphony Orchestra, is a piece for orchestra and piano by Charles Martin Loeffler, for many years second concert-master of the orchestra. It is entitled "A Pagan Poem." Like most of Loeffler's compositions, it is program music and is based on one of Virgil's Eclogues.

Frieda Stender for Milwaukee.

Frieda Stender has just been engaged to sing the "Damnation of Faust" with the Musical Society of Milwaukee. The Thomas Orchestra assisted Miss Stender to open her season's work at the concert of the Sängerbund, Buffalo, on November 25.

BUCHHALTER IN RECITAL.

Former New York Pianist Plays in Wichita, Kansas.

WICHITA, Kas., Nov. 25.—The Wichita College of Music presented the eminent pianist, Simon Buchhalter, in the first public recital at Philharmony Hall. A fair-sized audience of representative musicians greeted Mr. Buchhalter warmly at his first appearance.

Wichita is to be congratulated for having so fine an artist. Mr. Buchhalter is of Russian-German parentage and only twenty-eight years old. He has played in concert work already some of the best concertos with the finest organizations in the country. Undoubtedly there is a great future before him. Following is the program given:

Orgel Concert, D minor....Bach-Stradal
Sonate, op. 57 (by request)....Beethoven
Scherzo Eb minor, op. 4.....Brahms
Nocturne, op. 31.....Sgambatti
Etude, op. 10, No. 12.....Chopin
Polonaise, F sharp minor, op. 44....Chopin
Nocturne, op. 31.....Sgambatti
En Courant.....Godard
Mazurka.....Buchhalter
Scherzo March.....Liszt

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VOLPE ORCHESTRA IN VARIED PROGRAM

Organization of Young Musicians Does Excellent Work at Season's First Concert in Carnegie Hall.

Greeted warmly by an audience of considerable numbers, the Volpe Symphony Orchestra gave its first concert of the season at Carnegie Hall on the evening of November 21. The program presented was in all respects dignified and varied and included, as seems the fashion just now, numbers of the "Peer Gynt" suite as a memorial to Grieg.

The concert opened with Mozart's Symphony in E flat, which was followed by Beethoven's "Lenore, No. 33" overture. Then came the Grieg excerpts, "Ase's Death" and "In the Hall of the Mountain King." Jean Gerardy played Lalo's violoncello concerto in D minor, and the final number was Tchaikowsky's overture fantasia, "Romeo and Juliet."

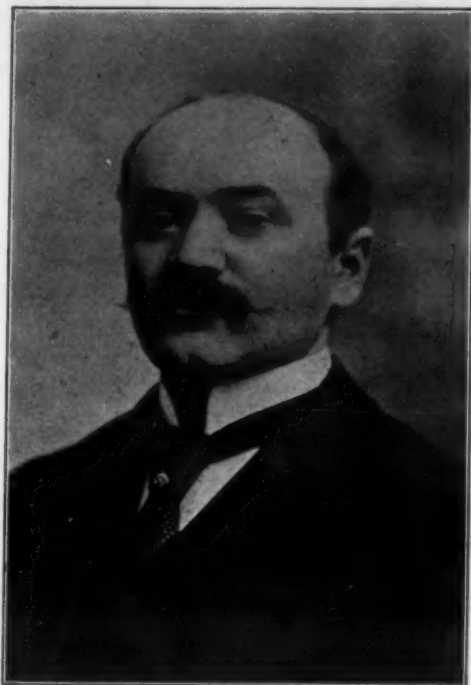
There was plenty of vigor and precision in the playing of the orchestra, the strings being particularly noticeable in the latter quality, but in the Mozart number, which requires precise and delicate balance of the different choirs, there was deficiency. In the minuet movement of this number the wood wind and brasses sometimes completely drowned the strings.

This fault was far less pronounced in the more vigorous Beethoven overture, and "Ase's Death" was rendered with eloquence and dignity, and the players, in "In the Hall of the Mountain King," so completely "found" themselves that a repetition of the number was demanded.

Jean Gerardy made his first public appearance in New York for this season and played the Lalo cello concerto in his best manner. The audience refused to be quieted when he had finished until he gave Schumann's "Abendlied," with Mr. Volpe at the piano. The young man seems to wrest the music by force from his instrument; his face perspires and his hair falls over his brow. But his intense earnestness wins its reward in the melody he evokes from his cello.

The Tchaikowsky number, although it concluded the program, was as enthusiastically received as anything gone before, and the people seemed loath to depart.

There is much to commend in the playing of this concourse of musicians, with whom the work connected with these con-



ARNOLD VOLPE

He Directed the First Concert This Season of His Orchestra, Last Week.

certs is a labor of love; there is taste and animation and evidence that they have been carefully and skilfully rehearsed. The readings of the leader, Arnold Volpe, are sound and scholarly, and his platform demeanor unimpeachable. Two more concerts will be given this season.

An incident prior to the concert led to there being ninety-four instead of ninety-five players in the orchestra. An officer of the children's society saw Mr. Volpe and told him that he would be prosecuted by the society if Richard Burgin, the violinist, of No. 1576 Madison avenue, who is under sixteen, was allowed to take part in the concert. Burgin says that he is not quite sixteen, but that he has a union card and should be allowed to play. Mr. Volpe would not allow the boy to play. He burst out crying when he heard the concert start without him.

Rider-Kelsey, soprano; Janet Spencer, contralto; Edward Johnson, tenor and Herbert Witherspoon, basso, took part, will give a concert later in the season by the Adamowski Trio, of Boston. In addition to the artist concerts, the Beethoven Club offers its members monthly concerts by the best talent in the club, the benefit of the choral and study class and the orchestra.

From the land of the "Suwanee River" come interesting reports of the progress in musical circles of the Ladies' Friday Musical of Jacksonville, Fla. Mrs. Charles Davis is president of this club and the membership is divided into active, associate and honorary members. There are forty-

two active, six associate and nine honorary members. The Friday Musical meets weekly, and interesting programs are rendered by local talent.

The Fortnightly Musical of St. Joseph, Mo., has an interesting membership of fifty active and sixty subscribing members. The club meets twice each month, when a paper is read telling of the life of the composer whose compositions are to be heard at the meeting.

The Women's Philharmonic Society of New York is "bubbling over with activity." The string orchestra, Olive Meade, conductor, has resumed its meetings and is rehearsing for a concert to be given in January. On December 4 the club will give a benefit for the MacDowell fund in Mendelssohn Hall, when Augusta Cottlow will render an entire MacDowell program. Each Fall this progressive club offers scholarships to its members in instrumental and vocal instruction. A chorus, under the supervision of Luisa Cappiani, is to be organized this Winter. Amy Fay is the president of the Philharmonic Society.

Through the efforts of Kathrine Morris, of Nashville, Tenn., State director of music, a meeting of the music lovers of Henning was called on Thursday, November 14, and the result of the meeting was the organizing of a permanent music club. Sixteen names were enrolled as charter members, and great interest has been awakened in Henning musical circles. Officers were elected, with Annie Wilson, president. The club, which is to be called the Beethoven Club, will take up immediately the study of the life of Beethoven. Meetings will be held on the first and third Friday of each month.

The musical quality of the opening of Mr. and Mrs. C. B. Kelsey's music room in Grand Rapids, Mich., on November 6 was such as to arouse enthusiasm of all who were fortunate enough to attend. Francis Macmillen, who was the guest of Mr. and Mrs. Kelsey, was the artist of the evening. After the concert an informal reception was held, at which the guests were given an opportunity to meet the gifted violinist socially.

Walter Damrosch has consented to act as one of the judges in the prize contest of the N. F. M. C.

The Union Club, of St. Louis, has contributed \$25 to the fund for the prize contest and will contribute more if needed.

The Treble Clef Club, of Jonesboro, Ark., held its fourth concert of the season with the president, Mrs. Virgil Pettie. The program for the day was in charge of Mrs. John Hawthorne, federation secretary. Mrs. W. D. Wilkerson, president of the Beethoven Club, of Memphis, and Mrs. John Oliver, press secretary for the N. F. M. C., were guests of honor. M. N. O.

Springfield's Musical Art Society.

SPRINGFIELD, MASS., Nov. 25.—The musical Art Society of this city, Arthur H. Turner, director, announces two concerts for this, its third season, on December 4 and April 9 at High School Hall. Elgar's "Banner of St. George," Brahms's "Vineta" and several part songs will comprise the opening program, and Corinne Rider-Kelsey and the Musical Art Orchestra of eighteen pieces will assist.

PADEREWSKI'S REMARKABLE FEATS AS A LINGUIST

Pianist Speaks Fluently in Polish, Russian, French, German, English, Italian and Spanish.

There are few men who are more accomplished linguists than Paderewski. His native language is Polish, but almost from birth he was bi-lingual, learning Russian as a child, and he speaks that language like a native. Like all Slavs he takes readily to French, speaking it with only the faintest accent, and the same is true of his German. Both of these languages he learned as a young man. He took up English later and his command of that language is truly extraordinary. There is an accent, to be sure, but one which lends piquancy to his speech. His English is not merely correct, but it is absolutely idiomatic and he can, whenever the spirit moves him, drop into the vernacular like a native born. As a matter of fact, his command of English is greater than that of the average cultured American as he has a huge vocabulary which he uses with greatest ease.

He is never at loss for a word and never at loss for the phrase which will express the finest shades of meaning. He speaks, although with less absolute command, both Italian and Spanish. He is an ideal host in a cosmopolitan gathering.

A visitor at Riond Bosson, his chateau in Switzerland, last Summer, tells how one day at lunch came a Russian paper containing the news of the prorogation of the Second Duma. At the table was Mme. Paderewski, who does not know Russian, a Frenchman, who knew only French, an American who knew only English, and a German and an Italian. Without any hesitation whatever Paderewski translated the article into these several languages and explained the meaning of it and so quick was he that during the meal conversation never lagged, the host acting as interpreter in French, German, Italian and English.

KREISLER IN BOSTON AGAIN.

Enthusiastic Audience Grets Violinist at His Second Recital.

BOSTON, Nov. 25.—Fritz Kreisler, violinist, gave his second recital in Jordan Hall last Tuesday afternoon. The program was as follows: Bach, Suite, E minor, and "Allemande, Corrente" and Double from B minor sonata for violin alone; Corelli, "La Folia" variations; Gluck, Melodie; Porpora, Allegretto; Pugnani, Prelude and Allegro; L. Couperin, Chanson Louis XIII., and Pavane; two old Vienna dances, Laner; Schubert-Kreisler, Moment-Musical; Wieniawski, Airs Russes. George Falkenstein was the accompanist.

The audience was enthusiastic over the great violinist's work, which at all times was up to his customary standard.

ACTIVITIES OF MUSIC CLUBS IN NATIONAL FEDERATION

Plans of Societies in Memphis, Jacksonville, St. Joseph, Mo., New York and Other Cities.

MEMPHIS, TENN., Nov. 25.—At the headquarters of the press secretary of the National Federation of Musical Clubs the following announcements were given out this week:

The Beethoven Club, of Memphis, which opened its season Thursday, when Corinne

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SEASON OF ST. PAUL ORCHESTRA OPENED

Conductor N. B. Emanuel Pleases Large Audience—A Brilliant Spectacle.

ST. PAUL, Nov. 25.—The opening of the second season of the St. Paul Symphony Orchestra at the Auditorium Tuesday night was a brilliant event.

Musicians, society leaders, professional and business men united in paying tribute to an organization which, although young, is the city's pride.

The boxes were all occupied by leading, representative citizens, notably among them J. J. Hill and Frederick Mayerhaeuser.

The audience, in its splendid setting, the St. Paul Auditorium, was a brilliant spectacle and the concert a noteworthy success.

Conductor Emanuel outdid himself in his fine control of the resources of his orchestra. Concertmaster Claude Madden's influence was clearly evidenced in the flowing, limpid and buoyant quality which characterized particularly the string and wood wind choirs. A good balance of parts has been attained.

The program opened with the "Coronation March," by Saint-Saëns, and was followed by a brilliant performance of Beethoven's F major symphony, No. 8, as the *raison d'être* of a symphony concert. MacDowell's "Indian Suite," No. 2, further characterized the program and held the audience within the spell of the romantic composer and his sympathetic interpreter.

Mrs. French sang for her first number "Senta's Ballad," from Wagner's "Flying Dutchman," a happily chosen number, revealing the singer's ample vocal equipment and interpretive insight. The beautiful tone quality and fascinating, buoyant temperament were again evidenced in her rendition of Schubert's "Im Abendroth," which she sang with calm, dignified grace, and "Heimliche Aufforderung," by Richard Strauss, delivered in its contrasting, appropriate style.

The program closed with Chabrier's "Rhapsodie Espagnole." Mr. Emanuel was recalled again and again.

The next symphony event will be given December 10, with Katherine Goodson, the English pianist, as assisting soloist.

A series of popular concerts by the orchestra began last night, on which occasion Max Bendix, violinist, appeared as soloist.

F. L. C. B.

Repertoire of Leo Tecktonius.

On his coming tour of the West Leo Tecktonius, the pianist, will play the following numbers: Grieg's Sonate, Prelude and "Wedding Day"; Ole Olson's "Serenade" and "Papillons"; Schuett's "Reverie," Beethoven's "Rondo a Capriccio" and "Sonata Pathétique"; Mendelssohn's "Scherzo," Chopin's Preludes, Etudes and the Polonaise, opus 53; Gottschalk's "Etude Tremolo," MacDowell's "Prelude," and compositions of Bach, Saint-Saëns, Debussy, Cyril Scott, Richard Strauss, Rubinstein and Tecktonius.

THE LATEST COVENT GARDEN SENSATION.



LUISA TETRAZZINI

The London critics are outdoing themselves in heaping superlatives upon the voice and art of Luisa Tetrazzini, the Italian soprano, who is now playing her first engagement at Covent Garden. Though it has been announced that Oscar Hammerstein has secured her for the Manhattan next season, Mr. Conried says he has received no notification of any settlement of the dispute over the contract he made with the singer some years ago, which, he claims, binds her to sing at the Metropolitan when she comes to the United States again. Mme. Tetrazzini declares that the contract lapsed because Mr. Conried did not fulfil his part. She has distinguished herself more especially in the operas of Donizetti, Rossini, Meyerbeer and Verdi.

Pohlig Conducts in Washington.

WASHINGTON, D. C., Nov. 25.—A large and enthusiastic audience greeted Carl Pohlig Tuesday afternoon at his initial appearance in the national capital with the Philadelphia Orchestra. Though this organization has been a frequent visitor here, never before was it heard to better advantage. The soloist on this occasion was Mark Hambourg, the Russian pianist, who played Saint-Saëns's Concerto for piano and orchestra in a truly artistic manner.

W. H.

Eleanor McLellan's Success.

Eleanor McLellan, successor to H. Howard Brown, has a number of pupils with voices of unusual promise. The Topping-Brown Method is fast being recognized as a method of tone production, and has been brought to the notice of the musical public by its excellent and telling results. Such artists as Edward Strong, Daniel Beddoe and Beatrice Fine are now studying with Miss McLellan. This Fall Mrs. Fine has been added to Henry Wolfsohn's list of sopranos.

DR. F. H. COWEN HAS HIS EPITAPH READY

Program of English Society Contains an "Unlimited Symphony"—Willeby's Songs.

LONDON, Nov. 19.—Dr. Frederic H. Cowen, the distinguished composer-conductor, has written his own epitaph and, according to the *Daily Telegraph*, it now only remains for him to set it to music. The lines run as follows:

"Killed by Landon Ronald, in the zenith of his fame, 190—.

Onlooker! 'Neath this stone I lie
Because no voices would I try;
He set them on me for a whim;
In future may they Land-on him!"
And thereby hangs a tale.

Landon Ronald, who is one of the busy musicians that yet find time to write of their art, suggested recently in an article in *The Onlooker*, as a possible solution of the over-crowding of the profession by "incompetents," that a committee should be formed of three or four "unbiased authorities," who would meet once a week "for the purpose of hearing a certain number of young people and deciding whether their talents warranted their adopting singing as a profession." A musician like Dr. Cowen, it was added, was one whose opinion would be invaluable to beginners.

Apparently Dr. Cowen was greatly alarmed by the well-meant suggestion, as he plaintively asks Mr. Ronald why his life should be made a greater burden to him than it is already, and says further: "If I refuse to hear all the singers who will want to sing to me my life will not be worth an hour's purchase, and if I do hear them I shall die of exhaustion and worry."

Charles Willeby is undoubtedly England's most popular song-writer of the day. Blanche Marchesi reports that she made one of her biggest hits on a recent tour with his "The Key to Your Heart," which with "Winged Wishes" and "'Neath Your Casement" will be sung in America this season by Corinne Rider-Kelsey.

Quoting from a recent number of *The Musical Times*: "At the Parish Church yesterday the Brixton Oratorio Choir, conducted by Douglas Redman, gave its first concert of the present season. The program included Schubert's *Unlimited Symphony*." The paragraph does not add at what hour the performance concluded!

L. J. P.

A Reasonable Raise.

To the Editor of MUSICAL AMERICA: Enclosed please find our check for \$2 for one year's subscription, ending November 24, 1908, to MUSICAL AMERICA.

We do not think you are unreasonable in raising the price to \$2, as the paper is well worth it.

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Boito's "Mefistofele," Massenet's "Thais" and Meyerbeer's "Les Huguenots" have been given in Mexico in Italian this Fall.

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NEW YORK, SATURDAY, NOVEMBER 30, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

The annual subscription for "Musical America" will henceforth be \$2.00 a year.

THE CLAQUE DOOMED.

What prolonged and vigorous protestation on the part of the press and individual patrons of the two New York opera institutions has failed to accomplish, seems likely to be brought about by the misguided overplus of zeal displayed by the object of this continued though as yet ineffectual agitation. That the claque evil has sounded its own death knell is the opinion of most of the audience the Metropolitan contained on Wednesday of last week, when Feodor Chaliapine, the Russian basso, made his American debut in Boito's "Mefistofele." That evening a phalanx of compatriots of the new singer came dangerously near to prejudicing the sane majority of the audience against him by their ill-timed and nerve-jarring exhibition of boisterousness that succeeded in making the evening hideous at more than one stage in the course of the opera. Hitherto a Russian claque had been unknown, and, to those long accustomed and, to a certain extent, hardened to the annoyances of the Italian bands of professional applauders, the achievements of their young rival were a revelation. The Russian claque verily out-claques all its predecessors.

It is time that foreign artists coming to this country should be disabused of the hallucination that the New York public can be betrayed into demonstrations of enthusiasm, regardless of the dictates of its better judgment. The doings of the claque are too transparent to deceive the American opera-goer. Visitors to Covent Garden and some of the Continental opera

houses know to what extent performances at those places also are marred by this nuisance. But, with whatever grace audiences abroad may submit to it the people that patronize opera in New York now know far too much about what constitutes true art to be imposed upon by the effusiveness of elementary specimens of the foreign population who keep emotional enthusiasm on tap responsive to a stipulated sum of money.

A singer is usually actuated by several different motives in availing himself of the services of the claque. First, there is the hope, already suggested, of creating a jubilant atmosphere that will infect the audience generally. Then there is doubtless the consideration that the manager, if he is not in collusion with him in employing the organization, will measure his value partly by the warmth of his reception—the managers of the New York opera houses can hardly be accused of being so short-sighted, however, as to be misled by professional applause. Finally, the satisfaction of being able to write home, for the incidental edification of European directors, of an "overwhelming triumph" cannot be overlooked.

Success on the New York opera stage can be gained on the strength of merit alone. Nowhere else in the world is a higher standard required, and it is true of this season, at any rate, that no other city has ever harbored such an imposing array of the world's greatest singers at one time as are now being heard and are yet to be heard at the Metropolitan and Manhattan Opera Houses during the Winter. Mr. Chaliapine is an artist whose qualifications are sufficient to establish him firmly in the good graces of his new public. But that public will not be coerced, and it is not stretching the truth for the sake of pointing a moral to say that resentment against the attempt made to coerce it on his debut night militated against his arousing it to demonstrations of genuine approval such as would readily have been accorded him under normal conditions.

This public's spontaneous responsiveness to art that is content to speak for itself was strikingly shown in the case of Geraldine Farrar, who, in the rôle of *Margarita*, wrested from Chaliapine the real triumph of the evening. All the more eloquent is this fact when it is taken into consideration that the little American soprano had to combat a certain spirit of resentment, however unreasonable, still lurking in the hearts of some in the audience, notwithstanding her vigorous denials of the alleged unpatriotic remarks attributed to her in the Berlin interview that has been aired so much and to so little purpose in the daily newspapers.

It is certain that opera-goers will not stand for many more such demonstrations as the ill-instructed corps of Mr. Chaliapine's fellow-countrymen was guilty of on this occasion. And when artists realize that their popularity is seriously jeopardized by their consorting with such undignified "friends," and managers are brought face to face with the public's frame of mind the claque will hasten to an inglorious extinction.

MUSIC, EAST AND WEST.

The growing importance of music as a factor in education, and the recognition of that tendency in the West, is significantly pointed out in an editorial printed in the New York *Globe*, which says:

"In devoting the two days following the ceremony of dedication of its new auditorium entirely to the music of Edward MacDowell, the University of Illinois has performed what in the East would be considered an entirely disproportionate service. Here our educational institutions do not undertake such large enterprises in behalf of the public's musical taste. A va-grant concert they have now and then. But hardly more."

It is furthermore true that New Yorkers especially are wont to over-estimate the value of their two opera institutions as

forces for the advancement of musical learning. On this point the *Globe* declares:

"The musical festivals held yearly at the Western universities—for example, at the University of Wisconsin and the University of Michigan—are accomplishing as much in their way as opera and concert accomplish in Boston, Philadelphia and New York. And the enthusiasm with which these festivals are received, the great numbers that attend them, augur much not only for the development of musical taste, but for the development of conspicuous musical ability—the ability which may at last create—in places where these things may not have been expected. Perhaps the Eastern university might pattern after the Western in this, with results beneficial to itself and its community."

The announcement that a new opera is to be presented in New York is not yet the signal for a large audience, although it is true that the public attitude toward musical novelties is gradually changing. In the *Sun* Mr. Henderson observes on this subject: "New York is coming to be a considerable village. Some day it will be almost as cosmopolitan as it thinks it is. For the present let us frankly admit that in music it is still a little unsuspicious. It is quite astonished to find itself listening to two new operas in one week. There was a time, however, when it would not listen to a new opera at all. Maurice Grau was wont to say with a significant smile that if he desired to make sure of a small audience all he had to do was to announce a new opera."

Envoi of the Music Critic.

When Earth's last concert is ended,
And the notice is printed and dried;
When the oldest fiddler has faded,
And the youngest singer has died—

He shall rest—and, faith, he shall need it!
Lie down for a moment or two
Till the Master of All Good Critics
Shall put him to work anew!

He shall have real saints to jump on—
Make believe they're in Symphony Hall,
And say what he jolly well pleases,
And never be tired at all!

And the Artist that's good shall be happy—
He shall promenade Heaven's foyer
And dash at a seven-league Knabe
Because—thinks he can play.

And only the Master shall praise him,
And only the Master shall blame;
And he never shall write for money
And never shall write for fame.

But just for the joy of the jumping,
And just for the Critic's glee,
To write the Thing as he sees it
For the sake of Things as they be!
—Laura Simmons in Boston Transcript.

A Voice from Missouri.

To the Editor of MUSICAL AMERICA:

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ANNA ETHELYND READ,

Nevada, Mo.

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Rome, N. Y.

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(From the Buffalo Express.)

The last issue of MUSICAL AMERICA brings to a close the second year of this interesting and newsy paper. Henceforth the price of MUSICAL AMERICA will be \$2.00, and even at that figure its value far exceeds its cost.

From South Paris, Me.

To the Editor of MUSICAL AMERICA:

I enclose check and am very glad to renew my subscription. I cannot see how any one who has had your paper can ever willingly be without it.

South Paris, Me.

CARL S. BRIGGS.

PERSONALITIES



PAULINE DONALDA.

Pauline Donalda has made an auspicious entrée at the Opéra Comique, Paris, in the name part of Massenet's "Manon." The public has received her most cordially in every performance of the opera, regarding the young Canadian soprano, who was at the Manhattan Opera House last season, as a valuable acquisition to the Opéra Comique forces. Other operas in which she will appear during the season are "La Traviata," "La Bohème" and Charpentier's "Louise."

Goodson.—Katharine Goodson, the English pianist, has been re-engaged this season by every institution for which she played last Winter. Among the orchestras with which she will yet appear are the New York Philharmonic, the Boston Symphony, the Hartford Philharmonic and the Philadelphia, St. Louis and St. Paul orchestras. She will also play with the Kneisel Quartet.

Lindsay.—Miss Lindsay, the American soprano who has been at the Paris Opéra for several years, and who has been singing in London, at Covent Garden, for the first time this Fall, will sever her connection with the Opéra when it passes into the hands of Messager and Broussan, as she and the new managers could not agree on terms. She has spent most of her life in Paris, where her father is in business.

Renaud.—Maurice Renaud, the French baritone at the Manhattan, says: "All artists who have justly earned the title to a good diction are, according to my belief, artists who first and foremost sing, and sing well." He holds that in the common enough case of an irreconcilable divergence between text and music the literary expression ought always to yield before the musical expression, the librettist bowing to the composer.

Tetrazzini.—According to advices from London, Luisa Tetrazzini, the Italian soprano, has made such an impression at Covent Garden that the house could be filled twice over every night she sings. People wait from early morning outside the doors leading to the cheaper parts of the house.

Stojowski.—Sigismund Stojowski, the Polish pianist and composer, head of the piano department of the New York Institute of Musical Art, gives a recital next Thursday in Montreal. He will appear under the auspices of the Ladies' Morning Club.

De Reszke.—Jean de Reszke earns for ten months of every year the unprecedented sum of \$250 every day. This means five hours every day at \$50 an hour, this amount being paid by a class of four pupils. His studio in Paris swarms with pupils eager to pay this sum and the tenor is earning another fortune.

Destinn.—The real name of Emmy Destinn, the Bohemian soprano now at the Berlin Royal Opera who comes to the Metropolitan next year, is Emmy Kittl. Her father was a well-to-do citizen of Prague, where she was born twenty-eight years ago. When she was a child her father, impressed by her musical talent, sent her to a violin teacher. After she had slaved away at the violin until she was fourteen her friends discovered that she possessed an extraordinary voice. They threw away the fiddle and she was sent to a noted singing teacher, Marie Loewe-Destinn. The young soprano adopted her teacher's name and has borne it ever since.

ECHOES OF MUSIC ABROAD

ONE of the worst vices in the modern art life of Germany is the narrow partisanship of the various cliques associated with the outstanding geniuses of the day, declares Max Reger in an open letter to *Die Musik*, and he deplores the lack of inner harmony among the men who are individually battling energetically against the many of retrogressive tendencies, who strew their pathway with difficulties. This leads him to ask: "What is progress?"

"I must confess that I am unable to recognize as progress all that which is proclaimed by this or that clique the 'only true' advancement. Nor can I regard as standard bearers of progress those who in exaggerated youthful ardor scoff at such masters as Mendelssohn and Schumann. It cannot be denied that many who mount Pegasus nowadays have a very vague idea of riding. The conception of that excellent but much-abused expression, 'inner experience,' has had a disastrous effect upon immature minds; it is almost forgotten in certain circles that art proceeds from knowledge. Too often has it been overlooked that all our great masters, without exception, first went through a rigid schooling, thoroughly grounding themselves in the fundamental rules of the craft before they, with mature wisdom, went about breaking the established form, that is to say, broadening and deepening it. Consequently, it is beginning at the wrong end when our 'youngsters' think they must start out as song-composers where Hugo Wolf left off, unmindful of the tremendous development Hugo Wolf experienced. It is the same with Richard Strauss's imitators. But what a far call it is from Strauss's F minor symphony to his 'Salomé'!"

Such remarks from the arch-radical of moderns have a significant message for young composers.

* * *

ANOTHER "tenor" discovery! The director of the Nice Casino announces that he has discovered a new and wonderful specimen of the much-coveted tenor voice. Its possessor is an Italian pastry cook, twenty-nine years of age, who has been employed selling cakes and sweets in the Casino. M. Carrés, the manager of the Opéra Comique, Paris, has engaged him for three years. He is to be sent to school for a year to learn French before he makes his bow to the public.

* * *

NOT long ago an animated discussion was carried on in the New York daily papers regarding the proper function of music in the theatres. Arguments were advanced both for and against music of the better class. Apparently Lena Ashwell, the English actress-manager, who recently opened the Kingsway Theatre in London, has high ideals on this point, and in having them lived up to she has an ardent co-worker in her musical director, Stanley Hawley. Here is a representative specimen of the programs provided for the patrons of the new Kingsway by an orchestra of ten players:

Schumann, "Allegro Brillante," op. 44, for pianoforte and strings; Dvorak, "Dumka," op. 81, for pianoforte and strings; Grieg, "Two Melodies," op. 34, for strings; Tchaikowsky, Valse and "Elégie," op. 48, for strings; J. C. Ames, Intermezzo, op. 19, for pianoforte and strings; Bach, Air for violin solo; Percy Pitt, "Air de Ballet," op. 1, for strings; Svendsen, Romance, op. 26, for violin; Wolstenholme, Allegretto for viola solo; Victor Herbert, "Liebes-scene" and Canzonetta, op. 12, for strings.

* * *

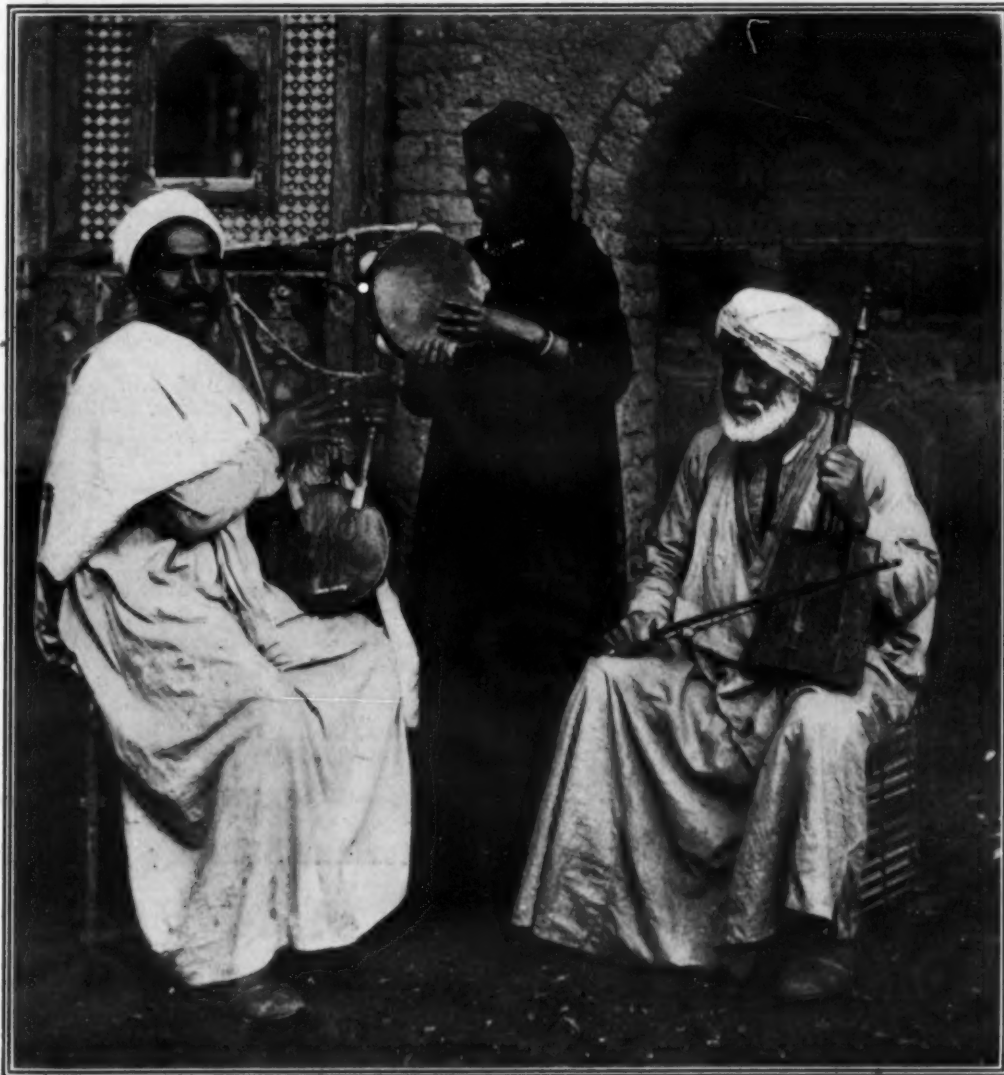
PATTI is still at it! She sang in Newcastle-on-Tyne the other day, and an English reviewer naively remarks that considerable interest attached to the opening of the season, "chiefly owing to the fact that the world-famous singer made her final appearance to a Newcastle audience." Her program numbers were chosen from among her old favorites, such as "Angels Ever Bright and Fair" and Mozart's "Batti, Batti." "Robin Adair" and "Home, Sweet Home" were given as encores.

In the company that is with her on this

"farewell" tour are two American singers, Carmelia and Grazia Carbone, of Buffalo, who have commanded serious attention abroad as duettists.

* * *

AUSTRALIAN concert reviewers are evidently vying with each other in ingenuous enthusiasm over the singing of Clara Butt, the English contralto, who,



GROUP OF ARABIAN STREET MUSICIANS.

with her husband, Kennerley Rumford, is touring their country.

A writer in the London *Telegraph* has collected some of the most unusual of the press comments—and they make edifying reading matter. For instance, "No woman ever bowed more splendidly on a Melbourne platform than she did" could scarcely be improved upon were it not that the uninitiated might infer from the remark that the distinguished contralto is a violinist. Of her voice, one writer observed that it is "more homogeneous than that of the clarinet," while another, in a fine frenzy of eloquence, described her songs as "brief dramas, expressed in mellowest music, in wild bursts of defiance, in full-toned organ sounds of sentiment, in clarion cries of declamation, in sobs of sorrow and pæans of joy." Another Melbourne paper remarked that "the massive contralto is six feet two inches, and her singing weight is about fourteen stone." And there is a most gallant reference to a slight cold from which the singer was suffering at her second appearance: "Clara Butt, even if she had at one and the same time a cold in the head, a bronchial catarrh and a severe touch of 'floo' to top up, would still have plenty of voice to worry through with." While one facetious scribe remarked: "There is little of the basso profundo about Mme. Butt. The larger half of her voice is upstairs rather than downstairs."

* * *

VIENNA has just heard Puccini's "Madam Butterfly" for the first time. The Viennese seem to have taken more kindly to the work than the Berliners, despite the fact that it had twelve performances in the Prussian capital before Miss Farrar left. The composer was present at the first Vienna production and was the recipient of a cordial demonstration, we are told. The lion's share of the success is attributed to Selma Kurz, the coloratura soprano, one of the favorites of the Covent Garden season in the early Summer, who

has been snapped up by Mr. Conried for next season at the Metropolitan.

* * *

AMONG coming musical events in the English provinces the works of Bertram Shapleigh, the American composer, who has long been a resident of England, are well to the fore. His setting of Poe's "The Raven" as a cantata for chorus and orchestra is to be performed at the forthcoming musical festival at Bishop's Auckland on December 4. Later it will be heard at the Middlesborough Musical Festival with a chorus of 350 voices. Then his picturesque Suite for orchestra founded on the Ramayana epic, called by some the Iliad and Odyssey of Ancient India, will be performed at one of the Symphony Concerts at Bournemouth and also at

CANADIANS WINNING RENOWN IN EUROPE

Montrealers Invading Foreign Musical Circles to Perform and Study.

MONTREAL, Nov. 25.—Montrealers are invading Europe, with the evident desire to take their place among the world's great artists and to add to the glory of their country. Canadians, like their American cousins, seem well able to show their natural talent when the necessary requirements are placed at their disposal. No less than three of our townspeople will figure on the Parisian operatic stage this season. Rodolphe Plamondon, the tenor, will sing the title part of "Hippolyte et Aricie" at the Grand Opera. Pauline Donald and Béatrice La Palme are members of the Opéra Comique company. Edmund Burke, basso, is at the Royal Opera, The Hague.

Arthur Plamondon, also a tenor, has gone back to Paris, where he has numerous engagements and is highly considered by the American residents of that city. George Panneton, basso, and Francis Archambault, basso cantante, are studying, with great promise of success. Arthur Laurendeau, baritone, has now settled in the gay capital. Miss Colletet, soprano, is the latest arrival in Paris, where she is to study under Jean De Reszke.

In London Rosemonde Desjardins, of Hull, is studying both the piano and singing. Jules Lamontagne is at the Royal College of Music as a student of the piano and the organ.

Eva Gauthier, of Ottawa, who created a most favorable impression during her recent tour with Mme. Albani in Canada, is pursuing her career in Italy. Her younger sister, Juliette, sailed last week on the *Virginian* for Europe. She will follow the instruction of the best violin teachers either in Paris or Brussels. C. O. L.

SARASATE INTRODUCES NOVELTIES IN DRESDEN

Male Chorus Sings Three New Works by Hugo Kaun—Concerts by Russian Attracts Attention.

DRESDEN, Nov. 19.—Pablo de Sarasate has lost none of his old-time drawing power, judging by the size of the audience that greeted him on his recent re-appearance here. The great violinist introduced two new compositions of his own, bearing the opus number 52, which display the same traits as his previous works. Bristling with difficulties, they are full of Southern life and temperament. His associate, Bertha Marx-Goldschmidt, the pianist, played Saint-Saëns's "Afrika," for piano and orchestra, a novelty here.

Three new choruses for male voices, by Hugo Kaun, the German-American composer, formerly of Milwaukee, now of Berlin, were introduced at the last concert of the Lehrergesangverein, under the direction of Friedrich Brandes. The new works revealed the composer's originality of thought and inventive skill to good advantage.

Another novelty that has attracted a good deal of attention is a violin concerto in D minor, by Emile Mlynarsky, of Moscow, who is a striking personality among the younger Russian composers, one of a distinctly outlined musical profile. The work was played by Adrian Rappoldi, the Dresden violinist, at one of the Casino concerts. A. I.

Montreal Girl in Concert.

MONTREAL, Nov. 25.—Lumina Lachapelle, a bright pupil of Célinie Marier, gave an interesting concert in Stanley Hall Wednesday evening previous to her departure for Paris. A most enthusiastic audience applauded this young singer and her associates, all selected among Montreal's best-known artists—Alfred Laliberté, pianist; Joseph Saucier, baritone; Emile Taranto, violinist, and Mrs. Saucier, accompanist. C. O. L.

Gottfried Galston, the young German pianist, who began a series of historical recitals in Berlin with a Bach evening, followed it up with a Beethoven program, playing the last five sonatas.

CHAIR OF MUSIC ESTABLISHED.

McGill University Conservatorium Appoints Dr. Henry C. Perrin.

MONTREAL, Nov. 25.—Practically a chair of music has been established at the McGill University Conservatorium of Music, through the liberality of Lieutenant Colonel Jeffery H. Burland, of this city, who has made such a liberal donation for this purpose that the conservatory is financially provided for in this connection for a number of years.

The first incumbent of the position, it has been announced, will be Dr. Henry C. Perrin, who resigned as organist of Canterbury Cathedral to take up the work in Montreal.

The scholarships for the present year have been awarded at the Conservatorium of Music. For each of these a sum of \$50 is presented by friends of the university.

Hazel Sinn carried off the prize given by Lachlan Gibb for vocalists. Master Yves Lamontagne, a lad of thirteen, was accorded the prize offered by 'Angus Hooper for the violin and 'cello; this young boy plays the 'cello. Master Arthur Henry Egg received the prize given for the organ by Messrs. Casavant Brothers, the famous Canadian organ builders. C. O. L.

A memorial service in honor of the late Alfred Reisenaur was held recently in Bechstein Saal, Berlin. An address was delivered by Dr. Otto Lessmann, who was a close friend of the pianist, and compositions of the dead artist were performed by Eva Lessmann, soprano, and Sergei von Borthkiewicz.

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MISS RICKER RE-ENTERS CONCERT FIELD

Boston Contralto Again Figures Conspicuously in City's Musical Life.

BOSTON, Nov. 25.—Katherine Ricker, the well-known Boston contralto, who has for a number of years been a member of the quartet at the Central Congregational Church in this city, will enter the concert field more extensively this Fall than for some time past.

Miss Ricker's health has recently precluded the possibility of her doing any recital or concert work outside of that required at her church. She has now entirely recovered her health and will be heard many times in oratorios and recital work during the coming season. One of her early dates which has just been booked is with the Nashua, New Hampshire, Oratorio Society, which will give "The Messiah" December 19.

Miss Ricker has the distinction of being one of the two vocalists who received individual diplomas awarded by the Bureau of Music, of which Theodore Thomas was the musical director at the World's Fair in Chicago in 1893. She was the youngest performer who took part and represented The Rossini Club of Portland, Me. She has a contralto voice of power, range and beauty and adds to that a charming stage presence and thorough musicianship. Miss Ricker studied for some time with Oliveri in Boston and later in Florence, Italy, with Sig. Vannuc-



KATHERINE RICKER.

She is One of New England's Best Known Contraltos.

cini, and in London with Albert Randegger. She also did some preparatory study under the late William Henry Bennett, of Portland, Me., and Elizabeth Reed and William L. Whitney, of Boston.

She has been one of the soloists on three different occasions at the Maine Music Festivals, and at two of these appearances was a member of the quartet the other members of which were Mme. Galski and Messrs. Ffrangcon Davies and Evans Williams. She has also appeared as soloist with the Boston Singing Club, People's Choral Union, Boston; St. George's Society, Montreal, Choral Art Club, of Portland, and other organizations, including the Handel and Haydn Society, of this city.

Miss Ricker's appearance with the Han-

del and Haydn Society is of interest from the fact that she had only about three hours in which to prepare for her work as soloist in the production of "St. Paul." She was engaged at a moment's notice to take the part of one of the soloists who was obliged to drop out on account of illness. Of Miss Ricker's performance on that occasion Philip Hale, the well-known Boston critic, used the following in one of the Boston daily papers: "The feature of the first part was the singing of Miss Ricker. Her tones are of uncommon true contralto quality and she sang with genuine feeling, without the slightest hint of sentimentalism." Ben Woolf, another well-known critic in this city said: "The only solo singing of the evening that was fully satisfying and may be praised without qualification was that of Miss Ricker. She has a beautiful contralto voice, rich, warm and full and she sang with skill, taste and authority. The hearty round of applause that rewarded her was the one sincere outburst of the kind that the evening brought forth." D. L. L.

Adamowski Trio Plays in New York.

The first of the morning musicales under the auspices of the Harlem Philharmonic Society, of which Mrs. Frank Littlefield is president, was held in the Waldorf-Astoria on Thursday of last week. The players were members of the Adamowski Trio, Josef Adamowski, 'cellist; T. A. Adamowski, violin, and Mme. Antoinette Adamowski, pianist. Others contributing to the program were Mrs. Hissem de Moss, soprano, with Harriet Ware at the piano.

David Clegg, the English organist, who is well-known both in England and America, has given no fewer than 3,000 recitals during his career.

SUES FRENCH MUSICAL PAPER.

Alvarez Angry Because He Was Accused of Singing Out of Tune.

PARIS, Nov. 24.—The Parisian musical and theatrical world is interested this week in legal proceedings which M. Alvarez, a singer at the Paris Opéra, started against the new theatrical paper, *Comoedia*, whose musical critic accused him of singing out of tune. Urged that it would not be advisable to renew his engagements in the Paris Opéra, M. Alvarez, whose real name is M. Gourron, sent a legal letter to *Comoedia* saying its criticism was calculated to injure him pecuniarily and claiming \$20,000 compensation.

So far the incident is commonplace, but *Comoedia's* attitude is somewhat novel. It claims that artists are something more than mere money makers. They have an interest in the general maintenance of a high standard of art.

If, however, there are in Paris artists who have no idea but that of money making *Comoedia* asks that they make a declaration to that effect and it will undertake never to allow their names to be mentioned in its columns, favorably or unfavorably. Hitherto no artists have asked to be exempt from criticism.

Mr. Laros Gives Piano Recital.

EASTON, PA., Nov. 20.—Earle Douglass Laros, an accomplished pianist who studied under Joseffy, gave a recital in Heptasoph Hall, this city, on November 7, delighting a large audience with his playing. His numbers included compositions by Chopin, MacDowell, Rubinstein, Joseffy, Liszt, Scarlatti, Bach, Schubert, Grieg and Mendelssohn. Mrs. Ziegler, soprano, and Mr. Sliker, baritone, assisted.

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LUCILLE S. TEWKSURY - Soprano
JENNIE F. W. JOHNSON - Contralto
GARNETT HEDGE - Tenor
GRANT HADLEY - Bass-Baritone

SAVANNAH CLUB ELECTION.

Officers Chosen and a Concert Given by Musical Society.

SAVANNAH, GA., Nov. 25.—The annual meeting of the Savannah Music Club for the election of officers was held recently at Lawton Memorial. A short program was given, before the business meeting. The election resulted as follows: Noble A. Hardee, president; Arthur Levy, vice-president; John Rebarer, secretary; Mrs. J. J. Gaudry, treasurer; Mrs. W. H. Teasdale, Mrs. W. P. Bailey, Mrs. W. A. Bishop, Miss Coburn and J. R. Koerper, curators.

The first artist concert, presenting Florence Hinkle, soprano, was given last Tuesday, at Lawton Memorial.

SONG RECITALS AT JAMESTOWN.

Exposition Audiences Enjoy Performance of W. A. Benjamin.



W. A. BENJAMIN

Accomplished Tenor Who Gave a Series of Song Recitals at the Jamestown Exposition

JAMESTOWN, VA., Nov. 25.—Song recitals were given every afternoon last week in the Auditorium at the Jamestown Exposition by W. A. Benjamin, and his work was received with great favor and enthusiasm by his audiences. Mr. Benjamin sings with much expression and artistic taste and his voice, which is a fine, clear tenor and has great resonance, easily fills the large hall.

His programs were made up of the better class of popular songs, with here and there some of the heavier numbers in Italian, French and German, well selected for a mixed audience, such as usually attend Exposition concerts.

Mr. Benjamin's assistants are J. Phillip Roland, pianist, and Aage Valdemar Smidt, the Danish violinist.

SEATTLE DIRECTOR PLANS RENDEZVOUS FOR MUSICIANS

Brand New Symphony Orchestra Draws Large Audience to First Performance on Any Stage.

SEATTLE, Wash., Nov. 25.—Musicians and all interested in music in Seattle are to have a local rendezvous within a few months, according to the plans of a coterie of artists here, led by Michael Kegrize, director of the Seattle Symphony Orchestra. This gathering place is to be in the old University building on the grounds of the territorial university.

It is in this building, which has successively been occupied by students, a public library, and a daily newspaper, that the daily rehearsals of the symphony orchestra have been held. These rehearsals have brought together more than two score musicians of high standing in the city and the old building has already become sort of a club house for the possessors of the artistic temperament.

Director Kegrize plans to develop the club house idea a great deal further and plenty of support has been assured him when he starts furnishing the rooms and gathering a select number of congenial souls into a real club, to which the only requisite for entrance shall be ability to do things in art, music or literature.

The first concert of the new symphony orchestra was held on November 18 and from the size of the audience it was evident that the greatest public interest was taken in the first appearance on any stage of this company of music makers, and in the leader, who was brought to Seattle for the express purpose of developing an orchestra that would place musical Seattle in a class with Boston or Philadelphia.

Mr. Kegrize had done wonders with the orchestra, had trained them to a degree of efficiency in ensemble work that delighted and surprised the large number of listeners.

MR. SOUSA'S RETURN.

Popular Band Will Appear at the Hippodrome on December 15.

On Sunday evening, December 15, John Philip Sousa and his band return to the Hippodrome, in New York, for one of their ever-welcome concerts. Assisting soloists will be Lucy Anne Allen, soprano; Jeannette Powers, violinist, and Herbert L. Clarke, cornetist. Included in the program will be Richard Strauss's "Till Eulenspiegel," Dvorak's beautiful "Humoresque," and Mr. Sousa's latest march, "Powhatan's Daughter." The Sousa Band is just now rounding out its eighth transcontinental and thirty-first semi-annual tour, which has extended into ninety-two different cities of twenty-six States and which has been phenomenally successful in every way. The record attendance for any single concert came at Berkeley, Cal., where fully ten thousand persons were crowded into the famous Greek Theatre.

MME. GOODSON AS VIOLINIST.

Distinguished English Pianist Began Her Career with the Bow.



KATHARINE GOODSON

From An Early Photograph of the Noted English Pianist.

BOSTON, Nov. 25.—MUSICAL AMERICA herewith presents a reproduction of an early photograph of Mme. Katharine Goodson, the distinguished English pianist, who as a girl studied violin. Mme. Goodson early gave evidence of the great talent which she has since developed to such a high degree.

D. L. L.

Edward German Interviewed.

Edward German, the first of this season's parting guests, was announced to sail home to old England to-day. He said goodbye to "Tom Jones's" American cast at the Astor Theatre last night.

Mr. German leaves one imperishable memory.

"What do you think of music in America?" he was asked.

"I'd prefer not to say," he replied.

"Are there new composers of promise in England?"

"Really, you know, I can't say that, either."

"Can you account for the lapse of two centuries in music by English-speaking men when the Germans took the palm away from them after Purcell?"

"Now, that," said the diplomat, "is another matter. You know, of course, I'm astonished at the voices of your chorus women in America."

And they talked ancient history for two hours.—W. B. Chase in the New York Evening Sun.

Lilli Lehmann gave the first of her annual series of four song recitals in Berlin in the Philharmonic last Friday.

LARGE AUDIENCE ATTENDS BISPHAM'S THIRD CONCERT

Gathering at Mendelssohn Hall Charmed with Songs of Robert and Clara Schumann, Franz and Hahn.

Inclement weather seemingly was no damper to the desire to hear David Bispham in the third of his song recitals on the afternoon of November 21, and Mendelssohn Hall was filled to its capacity, despite the incessant rain.

Mr. Bispham's program included songs by Robert and Clara Schumann, Franz, Massenet, Debussy, Hahn, Cyril Scott, Carl Engel and Wetzler. His accompanist, Harold O. Smith, divided the program by playing Moszkowski's "Caprice Espagnol" in a promising manner. He won the favor of the audience, and an encore was demanded.

The songs which especially pleased were Clara Schumann's "Liebst du um Schönheit," which Mr. Bispham was compelled by conventional clapping of hands and rather startling and not altogether inaudible cry of "Oh, delicious!" and "Lovely!" to repeat, as also was the case in the "Liebchen ist Da," of Franz, which he sang most charmingly.

The baritone was perhaps at his best in Hahn's "L'Heure Exquise," which he gave a delightful interpretation, singing the song with all the delicacy that it demands. In the resounding "Chevaus de Bois," of Debussy, he sang with spirit and fire and made a tremendous impression.

In all his songs Mr. Bispham was, as ever, the consummate artist. He is one of the very few vocalists who could fill a hall on a rainy day, hold his audience to the end and have them take leave of the hall with a desire for more in their hearts.

HAMLIN A BUSY TENOR.

Boston, Chicago, Duluth and Milwaukee Audiences Hear Him.

CHICAGO, Nov. 25.—The distinguished American tenor, George Hamlin, is having a busy season and meeting with greater success than ever before. The critics are enthusiastic in his praise wherever he sings. He sang a recital in Duluth, November 11, and with the Musik-Verein in Milwaukee, November 13; then jumped to Boston to sing with the Handel and Haydn, November 17, and back again for several recitals in the neighborhood of Chicago. On Thanksgiving he will start his Western tour with a recital in Omaha, ending in Portland, December 19.

The esteem in which Mr. Hamlin is held by the Germans, especially when singing their language, is shown by the following notice from the Milwaukee German paper, the *Germania Abendpost*: "For the part of *Siegfried* one could hardly have found a better interpreter than the distinguished tenor, George Hamlin. He handled his part in a brilliant manner, certain passages, for instance, 'Woe Is Me—I Die,' were of distinct beauty. The singer is the possessor of a beautiful voice, which he has under perfect control."

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Cuts Caruso's "Con Fuoco" Clothes Amid Tenor's Throbbing Song



(From the New York World.)

Enrico Caruso has probably heard of the therapeutic benefit to be derived from music and that is probably the reason he is trying the sartorial effect thereof. At any rate, he is having his clothes cut to music by a tailor who measures while his master sings, and cuts and sews amid a thrill and throb of tenor melody. It is doubtful if there is another singer

in the world who carries his own personally conducted tailor about with him, but this is not the first action of Caruso's that has excited remark in New York. Mr. Conried's great tenor is unique and original. He discovered Dominick Ferrari—no relative of the Metropolitan conductor, by the way,—in a fashionable Roman tailor shop and when he had turned out a waistcoat that was like a Beethoven

harmony the soul of Caruso waxed glad. He asked Dominick how he came to make such an artistic job of it.

With laughing, delighted eyes the little tailor said that he had gone to the opera house where Caruso sang and when he heard the golden notes he was inspired. If Caruso would only sing a few notes then and there he would turn out a pair of trousers that would make Orpheus turn in his grave. The tenor evoked a few notes and a few days later came forth a garment that Caruso confessed was al-

legro con fuoco. He offered Dominick a handsome salary to become his personal tailor.

And so it is they are now both at the Plaza and Caruso sings his best to his tailor, lest at a false note the scissors slip and there be an error in the fit of a coat.

MARY GARDEN TO SING "CARMEN."

Prima Donna Hopes to Present New Conception of Role Next Year.

Mary Garden intends to appear in "Carmen" next year. Inasmuch as this is one of the best acting parts in the lyric drama, naturally every prima donna is anxious to show how well she can do it. Miss Garden made the statement last week that she would in all probability undertake the rôle next year.

"I am very much of the opinion," said she, "that whereas the Carmen of Meilhac and Halevy has been sufficiently portrayed upon the stage that of Prosper Merimée has not.

"The Carmen of Prosper Merimée is a woman, in no sense abandoned, forward or merely coquettish, but simply a woman, and in all probability a woman of the modern type, one who craves for precisely the same liberty of choice and of action that is granted by modern opinion to a man. The Carmen of Prosper Merimée is this sort of woman, and it will be no Herculean task to represent her as such."

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SINGS IN TEN STATES IN ONE MONTH

John Young Completes Successful Tour with Jacoby Concert Company.

Twenty-nine concerts in thirty-five days, appearing in ten States—such is the record just established by John Young, the New York tenor, who has been singing with the Jacoby Grand Concert Company, of which the popular prima donna, Josephine Jacoby, was the star. Associated with Mme. Jacoby and Mr. Young in this organization were Laura Louise Combs, soprano, Frederick Wheeler, bass-baritone and Joseph Maerz, pianist.

This remarkable tour opened on October 1, and included public appearances as far West as Topeka, Kan., carrying the musicians 7,500 miles through sixteen States of the Union and part of Canada. Especially in the West, the artists were greeted by enthusiastic audiences composed of music-lovers who gave ample evidence that the singing and playing had delighted them.

"Besides the gratification we naturally felt over the cordial reception we had everywhere the company appeared," said Mr. Young to a MUSICAL AMERICA representative, "a pleasing feature of our tour was the many enjoyable times spent in sight-seeing. As travelers, we were a most congenial set and the trip will always remain in our memories as the most satisfactory in our careers."

"Our concert in Oshkosh, Wis.—too bad that city has such an outlandish name, because it is really one of the most musical communities in the West—scored a tremendous success. The people there have a remarkable discernment for things musical and it was a distinct pleasure to perform for them."

Mr. Young went on to say that in Eau Claire, Wis., there were twenty millionaires in the audience.

An idea of the works presented is contained in the following: Lehmann's Quartet, "Come Fill the Cup," from the cycle "In a Persian Garden"; "Twelfth Hungarian Rhapsody" of Liszt, played by Mr. Maerz; an aria, "Page's Song" from "The



To Musical America
Sincerely Yours
John Young
1907

Mr. Young is One of the Best Known of American Concert Tenors.

Huguenots," sung by Mme. Jacoby; Trio from "Faust," sung by Miss Combs, Mr. Wheeler and Mr. Young; Blumenthal's "The Message," sung by Mr. Young; Al-litsen's "Song of Thanksgiving," sung by Mr. Wheeler and Becker's "Spring Tide," by Miss Combs.

Critics in the various cities visited by the company vied with each other in giving complimentary comment on the work of the singers. Of the tenor's work, the Minneapolis Tribune said: "Mr. Young made a distinct hit," and the critic of the Daily North Western, of Oshkosh, declared: "The tenor, Mr. Young—well, he was great." The Leader, of Eau Claire, made the following comment: "John Young shared the honors of the evening. He has a beautiful voice, a tenor of the highest range, of wonderful sweetness and he uses it most artistically; his high notes were marvelously clear, flexible and sweet."

tions for the work of the Eastern Star which is giving much satisfaction where she has appeared. Last Thursday Mrs. Irish sang with success at the Universalist Church concert in Malden, Mass. This week she will sing at the Salem Chapter Order of the Eastern Star on the occasion of the visitation of grand officers.

Mrs. Laura Gleason-Childs is another successful pupil of Mrs. Howell and is at present making a tour of Massachusetts in concert work as a member of the Lovett Royale. D. L. L.

Mrs Cumming Sings in Newark.

Mrs. Shanna Cumming sung in Newark this week, giving as part of her program excerpts from "Carmen." This artist's voice is a never-ending source of delight to music lovers as the ever increasing demand for her services proves. Early in December she leaves New York for the West where she will fill a number of engagements, principally "Messiah" work.

PUPILS OF MRS. C. W. HOWELL.

Boston Singers Win Success in and Near That City.

Boston, Nov. 25.—Mrs. Kitty Irish, one of the successful pupils of Mrs. Caroline Woods Howell, the well-known teacher of this city and Worcester, has appeared on several occasions recently, in cities near Boston with marked success. She sang a group of Japanese songs accompanied by a descriptive talk and in typical Japanese costume before the Woman's Friday Club of Everett, Mass., November 15. Mrs. Irish was so enthusiastically recalled that she sang Mrs. Gaynor's "Jap Doll."

Last Wednesday Mrs. Irish sang with much success at the Glendale Chapter Order of the Order of the Eastern Star of Everett on the occasion of a visitation of grand officers. Mrs. Irish has arranged a peculiarly fitting order of musical selec-

MUSIC IN WASHINGTON.

Concerts, Musicales and Studio Recitals Given During the Week.

WASHINGTON, D. C., Nov. 27.—An enjoyable musicale was heard recently in the reading-room for the blind at the Library of Congress when Mrs. William K. Miller, soprano; Rubie Standford, violinist, and George W. Vail, pianist, were heard in a delightful program.

Edgar Priest, organist, assisted by Roswell Boothby, boy soprano, has arranged a series of recitals to be given at St. Paul's Church for the improvement of those interested in this instrument.

A large assembly gathered in St. Martin's Hall last Thursday evening to hear the recital given by the pupils of Mrs. M. R. Waldecker. Those who took part were Irma Cassell, Lorraine Schneider, Mary Lynch, Rachel Annadale, Julia Broderick, Annadell Halslip, Irene Cole, Phoebe McKeever, Phoebe Lynch, Esther Johnson, Veronica Bedell, Gertrude Langtry, Nelda Waldecker, Margaret Reinberg, Sophia Tomkins, Louise Brown, Ina Gallady, Minnie Sylvester, Caroline Koerner, Helen Muir, Mary Hayden, Veronica Lynch, John Koerner, and Walter Whitney. These pupils were assisted by Louis Van Loock, violinist, and Ralph Coleman, vocalist.

The Choral Society, under the direction of Percy S. Foster, is rehearsing for "The Messiah" to be presented on December 17. "The Mascot" is under rehearsal by the Washington Opera Club, William Deford and H. E. Saltzman, the directors, expect to present this opera next month.

A delightful studio recital was given recently by Oscar F. Comstock. The rendition of Chopin's Sonata in B Minor by Mr. Comstock was enthusiastically received. The last half of the program was devoted to "The Hesperides" given by Helen Bane, Mabel Harnden, T. Baryon Easby, and Frederick A. Fletcher.

W. H.

WASHINGTON SAENGERBUND SINGS.

First Concert Enlists Services of Well-Known Soloists.

WASHINGTON, D. C., Nov. 25.—The first public concert of the Washington Saengerbund took place yesterday at the New National Theatre, before a large and enthusiastic audience. The society was assisted by Mme. Marie Zimmerman, soprano, of Philadelphia; Daniel Beddoe, tenor, of New York, and the U. S. Marine Band orchestra, with Henry Xander as the musical director. The program opened with the Overture from "William Tell" (Rossini), followed by the chorus "Friedrich Rothbart" (Podbertsky) by the orchestra and the Saengerbund. Mme. Zimmerman sang in a clear soprano the aria "Il Vi" from "Francesca da Rimini" (Thomas), and a pleasing group of ballads consisting of "Meine Liebe ist grün" (Brahms), "Lenz" (Hildach), and "The Lark" (H. Parker). Mr. Beddoe rendered the tenor aria from "The Queen of Sheba" (Gounod), and a group of British songs which comprised "Songs of Araby" (Old English), "Obstination" (Fontenailles), and "All Through the Night" (Old Welsh). The orchestra gave a beautiful rendition of Massenet's "Angelus" and "Fete Bohème"; while the society sang in addition to the selection mentioned, "Im Winter" (Kremer), "Jetzt reisen wir zum Thor hinaus" (Angerer), "Soweit" (Engelsberg), and "Wanderland" (Lund), the last one being with the orchestra. W. H.

Clarence Eddy in St. John, N. B.

ST. JOHN, N. B., Nov. 25.—Those whose privilege it was to attend the organ recital given by the celebrated Clarence Eddy in Centenary Church, Monday night, heard what was undoubtedly the musical event of the season. Mr. Eddy's playing was a complete revelation to the very large majority of his hearers, and even to those who best understood the possibilities of the organ. It is by no means an easy matter to say just which number appealed most strongly to the audience, for Mr. Eddy's work was uniformly excellent. His technique was simply perfect, and pedal work marvellous, especially in Bach's Prelude and Fugue in A minor.

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KNEISEL QUARTET IN PHILADELPHIA

Other Topics of the Week in the Quaker City's Circle of Music.

PHILADELPHIA, Nov. 25.—The first concert of the season of the Kneisel Quartet proved most enjoyable and interesting. Mozart, Paganini and Beethoven were the composers represented. Especially pleasing was the Adagio and Menuetto from Paganini's Quartet in E major. Mozart's Quartet in D minor served to show to advantage the splendid technical ability of the artists, and Beethoven's Quartet in F major, opus 59, No. 1, which concluded the program, was admirably rendered.

Mrs. Frances Graff Sime, the well-known concert manager, announces a series of four Bellevue-Stratford concerts. The dates are January 7, 14, 21 and 28. The Adamowski Trio with Mme. Szumowska, the Polish pianist, will be heard at the first concert.

John W. Barrington, organist and choir-master of the Church of the Redeemer, Bryn Mawr, Pa., played several organ recitals in St. John's P. E. Church, Charleston, W. Va., last week.

Marie Nassau has been engaged as soprano soloist of the West Walnut Street Presbyterian Church.

A most successful song recital was given by Estelle Stemm-Rogers in Griffith Hall on Monday evening. Her program consisted of Ernest Schelling's "The Faded Spray of Mignonette," Max Reger's "Waldeinsamkeit," Huhn's "Love's Philosophy" and "A Song of Hungary," by Celeste Hechscher. Mirko Belinski, cellist of the Philadelphia Orchestra, assisted. He played "Kol Nidrei," by Max Bruch. Louis Koemmenich, director of the Junger Männerchor, was at the piano.

The Symphony Piano Quartet recently organized by Alice Lewis Murphy meets Friday mornings at eleven o'clock for the purpose of playing the symphonies, overtures and operatic selections and especially the symphony that is to be played by the Philadelphia Orchestra at their next concert.

An interesting demonstrative exhibition of the Galin-Paris-Cheve method was given by the People's Sight Singing Classes under the direction of Anne McDonough, at Musical Fund Hall, on Thursday. Some of the numbers were rendered by a class having had but sixty one-hour lessons, and other numbers by a class of children ranging in years from twelve to fourteen with instruction from twelve to eighteen months. S. T. R.

The Listemanns to Give Recital.

BOSTON, Nov. 25.—One of the coming concerts in which many Boston music-lovers will take much interest is that of the joint recital of Virginia Listemann, the soprano and her father, Bernard Listemann, the distinguished violinist. The recital will occur on the afternoon of January 8 in Jordan Hall. D. L. L.

Saenger Pupil Changes Her Name.

Oscar Saenger's promising young pupil, Millie Pottgiesser, contralto, for professional reasons, will hereafter be known as Millie Potter.

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"HAPPY MEDIUM" SCORES SUCCESS IN BOSTON

New Musical Play Introduces Well-Known Local Singers to Jordan Hall Audiences.

BOSTON, Nov. 25.—"Happy Medium," a musical comedy in three acts by Gilbert Tompkins, music by Juliet Wilbor Tompkins, received its first complete performances in Jordan Hall last Thursday and Friday evenings. The play was brought out for the benefit of the Alumni History Professorship Fund of the college of Liberal Arts of Boston University. The cast:

Exodus Grimal, Founder of the Colony of Happy Medium.....Leon Baldwin, '97
Carol, otherwise Lord Carrolton.....Ray Finel
Burden, a German Sociologist.....Fred H. Lawton, '02
Old Teters.....Webster A. Chandler, '02
Popkin.....Russell T. Hatch, '10
(Two Members of the Colony.)
The Chosen Swain.....Robert J. Bolles, '07
Margaret, Grimal's Ward,.....Mrs. Jessie Morse-Berenson, '04
Mrs. Hurley, Chief of Fire Department,.....Adalyn Riley
The Countess of Please, Carol's Mother,.....Josephine Fletcher
Lady Blanche.....Marion Henderson
Ethel.....Eugenia Goedwin, '10
Constance.....Gladys Smith, '09
Muriel.....Helen Dorr, '04
Alicia.....Ruth Foote, '10
(Her daughters.)
Dora, Captain of Happy Medium Militia,.....Marguerite Morawski

"Happy Medium" presents a community of American youth, where both sexes must do the same work, the beautiful must wed the ugly, the witty the dull and the tall the short, all for the sake of Socialism and equality for posterity.

The music in general, is bright, and in some instances the songs are particularly catchy. In the first act the tenor solo "A Wondering Heart," which was sung by Ray Finel, the well-known Boston singer and teacher, was particularly deserving of mention. The music has much innate beauty and Mr. Finel lost no opportunity to make it effective. In his later solo and duet numbers, he was particularly happy. Josephine Fletcher, who took the part of Carol's mother, was particularly clever and evidently has much dramatic ability. She also has a good voice which she used to good effect.

Mrs. Jessie Morse-Berenson, Boston University '04, who took one of the leading soprano parts, has a well-trained voice and acted her part exceptionally well.

D. L. L.

Virtuosi and Musical Laborers.

Oscar G. Sonneck, in an article on "After-Dinner Music" in the December *New Music Review*, says:

"Some musicians are paid for their musical massage, others are not. Those who are, receive either a couple of yens only or a fortune. In the latter case they are called *virtuosi*, which means: musicians of a higher and purer type by virtue of brilliant artistic qualities.

"There is still another distinction. The virtuoso presents after-dinner music, whereas the musical laborer, as we shall call him, prevents dyspepsia before and between the courses. Serious competition is excluded, as the spheres of artistic ac-

tivity somewhat differ. The laborer works for a living in hotels and similar plebeian localities, the virtuoso takes refuge to more private and plutocratic surroundings, in order to increase his bank account. The laborer has no chance to mingle with the rich unless he is needed to play a wedding march, a lullaby or a dirge, as occasion requires."

MME. SAMAROFF TO PLAY ABROAD.

This Will Be Her Last Season in America for Several Years.



MME. OLGA SAMAROFF.

Distinguished American Pianist, Who Has Been Engaged to Play in European Cities.

This will be Olga Samaroff's last season in America for several years. She has established herself firmly in this country and is an interesting illustration of how it is not necessary for an American to get the European *cachet* before America will accept him.

Mme. Samaroff had never played in public until she made her debut in New York and all her performances abroad are comprised in two recitals given in London in the Spring of 1905. Now she is going to go seriously to work in Europe. Next year she will, in addition to many recitals, play with the principal orchestras in London and on the Continent. Arrangements have been made whereby she will be soloist with the Colonne Orchestra in Paris, with Nikisch in Berlin and London and Leipsic as well as the orchestras in Munich, Hamburg, Cologne, Bremen and probably Vienna.

Mme. Schumann-Heink Tells How She Spends Christmas with Her Family

Admirers of Mme. Schumann-Heink, and they are countless, will read with interest what she has to say about the significance of Christmas in the December number of the *Delineator*:

"Christmas! Most beautiful of all words—a word that awakens in the heart of every civilized being his best, most sacred sentiments. Christmas is essentially a celebration for the children; and is not one's childhood, no matter how poor the surroundings in which it may have passed, a remembrance than which there is none dearer, none holier? In our mind's eye we see our dear mother, her arms laden with the most mysterious looking packages. How vividly I remember her loving smile as she gently reproved our curiosity!

"When I was a child I was as poor as a church mouse. Although my father was an officer of high rank in the Austrian army, my mother found difficulty in making both ends meet. On Christmas eve there was invariably the same meal, eagerly looked forward to, consisting of fish and 'Mohnnudlin,' delicious noodles prepared with a sprinkling of poppy seeds. Promptly at 6 o'clock my father would light the candles on the tree and under its branches we would find inexpensive little gifts, but very precious to us. Our German celebration of Christmas is so enchanting, so replete with poesy, with charm, I wish I had the power to impress my American friends with the spirit that pervades it!

"The last nine years, with a single exception, I have celebrated Christmas in America, while my dear children have been in Germany. But every year I had my little tree, with candles, and under it I would place the photographs of my little ones. Then at 10 o'clock in the morning I used to light my candles, and they would light theirs at 4 o'clock in the afternoon, and I just know that at such times our spirits would be in communion with one another. And while my little ones across the sea were happy and jubilant, I would sit alone and pray fervently for their health and well-being, and I have not a doubt that the dear Lord heard my supplications. It is my firm belief—and no power on earth can shake it—that on Christmas Day the Lord shows special mercy to us poor mortals and grants us our dearest wish. Mine has been granted; my children and I are now reunited, and I have a beautiful home in my dear America, and I am in a position to bring up my children in the best possible way, to make them good, honest, noble men and women.

"On Christmas eve we begin our celebration by singing that sweet German Christmas carol, 'Stille Nacht, Heilige Nacht.' When the last verse has been sung I address a few serious words to the children, reminding them of their duties to God and man, and ask them to be good always. For the past three years upon this evening we have remembered our dear departed ones by decorating their photographs with wreaths of flowers."

FIRST RECITAL OF SEASON BY MUSIC COLLEGE PUPILS.

Pleasing and Diverting Program Including Chopin, Moszkowski and MacDowell Excellently Rendered.

A large and friendly audience gathered at the New York College of Music on East Fifty-eighth street, on the evening of Thursday, November 21, for the first students' concert of the season.

As is usual at this conservatory, the music given was exceptionally good and made up a varied and well balanced program.

Eva Harper showed that she is a promising pianist by her rendering of a Chopin scherzo and Otto F. Stahl deserves praise for his Borowski violin solo. Anna Sievers showed evidence of a pleasing contralto voice and Lillian Wadsworth won much applause for her renderings of Liszt and MacDowell numbers on the piano. James Namias played a De Beriot violin concerto, Martha Holter sang with a dainty soprano voice, Charlotte Moore's violin rendition of a Vieuxtemps fantasia was excellent and Sylvia Schorm concluded the program with the somewhat difficult Caprice Español of Moszkowski.

In Graz "Der Müller und sein Kind," by Bela von Ujj, a lyric version of Raupach's well-known tragedy, was recently given for the first time.

MISS HINKLE IN SAVANNAH.

New York Soprano Delights Audience at Music Club Concert.

SAVANNAH, GA., Nov. 25.—The seventh annual artists' concert season of the Savannah Music Club opened Tuesday night at the Lawton Memorial with a song recital by Florence Hinkle, soprano, of New York, and Emma Coburn, assisting as accompanist.

The club was fortunate in securing for its initial entertainment an artist of Miss Hinkle's ability. The young and talented singer had been well heralded, and in no way did she cause disappointment in the minds of those who heard her. Her gracious manner and pleasing personality, her beautiful lyric soprano voice and, above all, her excellent artistry, combined to lend charm to the rendition of a well-chosen program. An abundance of personal beauty also added to the pleasures.

The program was divided into four groups of songs, representing some of the best works of English, French and German composers. The varied program brought out every beauty of the singer's temperament, tone, quality and flexibility of voice. It was an effective program and was thoroughly enjoyed from the opening number to the final encore. C. D.

A new three-act opera, "Olaf," based on Heine's poem, has just been completed by Music Director J. B. Zerlett of Hanover.

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BOSTON APOLLO CLUB OPENS ITS SEASON

Josephine Knight, as Soloist, Delights Audience—Emil Mollenhauer Conducts.

BOSTON, Nov. 25.—Josephine Knight, the well-known Boston soprano, was soloist at the first concert of the season of the Apollo Club, Emil Mollenhauer conductor, at Jordan Hall, Wednesday evening. The club was also assisted by Grant Drake, pianist, and James A. O'Shea, organist and pianist, and the Boston Festival Orchestra, John W. Crowley, principal.

The program included these choruses: Foote's "Bedouin Love Song"; Rutenberg's "Is John Smith Within?" John R. Lund's "March to Battle," with soprano and baritone solos; Arthur Thayer's "Trelawny"; A. Dregert's "How Lovely! How Fair!" with soprano obligato; Gounod's "Gloria in Excelsis," and choruses by Kremser, Pache and von Othegraven. Miss Knight sang the Polonaise from "Mignon" and songs by Bullard, Brahms and "A. L." The orchestra played Reis's "Gondoliera" suite No. 3, and Bulzoni's "Minuet."

Mr. Denghausen sang the baritone solo in Lund's march. The choruses were variously accompanied by orchestra, organ and piano.

The concert was an auspicious opening of the thirty-seventh season of the club. The organization is one of the most noteworthy clubs, composed exclusively of men's voices, to be found in the country. Mr. Mollenhauer has, unquestionably, produced wonderful results. He has succeeded in a field where many have failed.

Miss Knight sang the Polonaise from "Mignon" in a thoroughly artistic manner. Her tones were round, full and true and her interpretation was most brilliant. Mrs. Beach's "Fairy Lullaby," which Miss Knight added to the program at this point, gave her an opportunity to display her versatility. Her singing of Brahms's "The Little Dustman," brought such a storm of applause she was obliged to repeat the number, and following her group of songs she sang Holmes's "La Belle du Roi," as an encore number.

BANDA PUPILLA TO PLAY.

Italian Organization Will Make Its American Debut at Hippodrome.

The Banda Pupilla, whose chevalier, Lorenzo Pupilla, is popularly known as "the Sousa of Italy," will be on critical exhibition for the first time in New York, at the New York Hippodrome on Sunday evening next, December 1. The band numbers sixty-five pieces, and comes to the United States heralded by a great reputation and in possession of many medals earned in open competition with the best bands in Europe. One of the vocal soloists will be Joseph Aronstein, a young painter of New York, whom Conductor Frank Damrosch discovered, and whom prominent members of the Metropolitan Opera House organization are sending to Italy to study. Critics say he has a voice as sweet and powerful as Caruso's. The Banda Pupilla will make a brief tour of the leading cities before returning to Europe.

One of the first novelties to be staged at the Vienna Court Opera after Felix Weingartner assumes the responsibilities of directorship will be Massenet's "Thérèse," which Berlin is also to hear ere long.



JOSEPHINE KNIGHT,
Boston Soprano, Soloist at the Apollo
Club Concert.

There was a large and fashionable audience and it showed an enthusiasm that was not merely friendly, but was an honest tribute to the quality of the performance. The second concert of the season will be given on Wednesday evening, January 8, 1908, and the soloist will be Jacques Hoffman, the well-known violinist of the Boston Symphony Orchestra. D. L. L.

Miss Upington's Musicales.

Grace Upington, the pianist, entertained at her studio, No. 353 West One Hundred and Seventeenth street, on Wednesday evening of last week, with a well selected program. She was assisted by J. Christopher Marks, Florence Donovan and Veronica Govers. Mr. Marks played two of his own compositions for the organ, Miss Govers sang "Voce di Donna" from "La Gioconda," and three old English ballads in a charming manner, and Miss Upington played several selections, displaying her best work in the Etude in D flat and "Gnomesreigen" by Liszt.

In Mary Wood Chase's Studio.

CHICAGO, Nov. 25.—Mary Wood Chase is planning a series of studio musicales to be given during the Winter by advanced students. The first of the series will be by Marie Pierik, the second week in December. Interesting features of the broad and musicianly work done in Miss Chase's studios are the Musical History and Orchestra Program Classes, conducted by Tina Mae Haines, the well-known organist and musician. The lectures last week were charmingly illustrated by Elaine de Sellem, who sang selections from the Bach Passion Music. Grace Seiberling played a Bach Prelude and Fugue. C. W. B.

FINISHED SINGERS COMPOSE
ELIOT QUARTET OF BOSTON

Members of New Organization Have Won Warm Praise with the Cecelia and Handel and Haydn Societies.

BOSTON, Nov. 25.—Among the newer and most promising musical organizations in this city is the Eliot Quartet, composed of young singers whose work is not only known in Boston but throughout New England and the Middle States as of a high standard.

The quartet is made up of Josephine Knight, soprano; Adelaide Griggs, contralto; John E. Daniels, tenor, and Leverett B. Merrill, bass.

No church in Greater Boston stands higher, musically, than the Eliot Church of Newton, and this, the principal quartet of the choir, has been chosen from among those who have gained recognition in the profession. It is fully equipped for concert and recital work, and the excellence of its rendering of song cycle and oratorio is recognized by choral and oratorio societies.

Miss Knight's beautiful voice is well known to Bostonians through her connection with the Cecelia Society, and her singing in a Lynn production of "Carmen" is remembered; Miss Griggs won great favor with the Handel and Haydn Society in "The Messiah," and in the Bach "B Minor Mass" with the Cecelia; Mr. Daniels was tenor soloist with the Dorchester Choral Society in "The Creation," and at the Mozart Memorial Concert of the Cecelia, and Mr. Merrill was soloist in both "The Messiah" and "Paradise Lost" with the Handel and Haydn, and in the Dvorak "Requiem Mass" with the Cecelia.

The quartet has a large and varied repertoire and has won warm praise wherever it has been heard.

CHRIS ANDERSON'S RECITAL.

Young Chicago Singer Presents an Ambitious Program of Songs.

CHICAGO, Nov. 25.—Among the most interesting of the recitals here last week was that of Chris Anderson Wednesday evening in Music Hall. He is one of the most talented of the younger musicians, and possesses a voice of agreeable quality. His greatest asset, however, is his interpretative ability. His program covered twenty-three songs, selected from English, German, French and American composers. They were all given with admirable understanding, and the French songs especially were given with a sparkle and subtle charm.

Mr. Anderson sang especially well the "Serenade" of Brahms, "Soldat" by Schumann, "Nachtgebet" of von Fielitz's, "Schlagende Herzen" of Strauss, and "Waldeinsamkeit" by Reger.

From among the English composers were the songs "Ghosts" by Miss Wyman, an American girl, "The Humming-Bird" Brockway, "Confession" Campbell-Tipton, and "Snow Flowers," which he was obliged to repeat. The last named is by Edwin Schneider, who assisted Mr. Anderson at the piano. This little song is a gem in melody. Mr. Schneider's accompanying was most acceptable. C. W. B.

Max Marschall's operatic version of "Aucassin and Nicolette" was received with indifference at its première at the Court Theatre in Stuttgart. Critics praised the work, but the public was cold. The performance was not adequate.

A WEEK OF MUSIC
IN BALTIMORE

Philadelphia Orchestra, Mark Hambourg, Kneisel Quartet and Others Perform.

BALTIMORE, Md., Nov. 25.—The Philadelphia Orchestra's opening concert at the Lyric, November 18 was attended by a large and representative audience. There was enthusiastic interest felt in the Baltimore debut of the new director, Carl Pohlig, and he was heartily applauded. The soloist, Mark Hambourg, was recalled several times, and gave as an encore a Bach Prelude and Fugue transcribed for the piano by Busoni. After the concert Carl Pohlig and Mr. and Mrs. Mark Hambourg were given a delightful reception by Mr. and Mrs. Ernest Knabe, Jr., at their residence, No. 829 Park avenue. There were more than 100 invited guests.

The recital of Vladimir De Pachmann at the Lyric November 21, was attended by a large and appreciative audience. His numbers were all vigorously applauded. At the conclusion of the program he was recalled several times and responded with an encore.

The Kneisel Quartet drew a large attendance to the Peabody Conservatory November 22. Special interest was attached to the concert by the appearance of the two new members of the quartet, Julius Roentgen as second violinist, and Willem Willeke as 'cellist. Harold Randolph was at the piano in the piano-quintet by Saint-Saëns, Op. 14. The program also included works of Beethoven and Paganini.

The new Princess Theatre opened November 22 with the Van den Berg English Grand Opera Company in "Il Trovatore." The cast included Helena Noldi, Mae Cressy, Zanten and Achille Alberti.

A piano recital was given at Lehman's Hall November 23 by Mme. Marie von Unschuld, assisted by four of her pupils from the University of Music and Dramatic Art, Washington, D. C.

The choir of Mount Vernon Place M. E. Church gave Louis Spohr's oratorio, "The Last Judgment," Sunday evening. The soloists were: Mrs. Clifton Andrews, soprano; Mrs. Frank Addison, contralto; Charles Tamme, of Philadelphia, tenor, and Grant Odell, formerly of the Broadway Tabernacle, New York, baritone. James E. Ingram, Jr., was the conductor. W. J. R.

Curative Power of Music.

BALTIMORE, Nov. 25.—Dr. George M. Stratton, professor of experimental psychology at Johns Hopkins University, in an address before the Nurse Club of that institution, spoke of the importance of music in the sick room, and stated that the young woman who in the future devotes her life to nursing the sick should be able to break the stillness of the sick room by singing. He claims music is beneficial to the sick. W. J. R.

Composer of "The Merry Widow" III.

VIENNA, Nov. 24.—Franz Lehar, composer of the successful operetta, "The Merry Widow," is the victim of nervous collapse. His physicians have ordered him to take a long and absolute rest.

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Jealousy Among Musicians is Only Business Competition, Says C. W. Clark

In Minneapolis the other day, Charles W. Clark expressed some views that will be of interest to all members of the profession. "One often hears of jealousy among musicians," says Mr. Clark, "but it really is business competition, much the same as that between business men. Why should one singer be jealous of the success of another? Too many become peevish and grouchy when they do not succeed as they would like. They incline to blame the people they sing to for not appreciating them, when they should turn to themselves to find out what they lack and what it is in them that does not appeal to the listeners. Then if they correct the fault they will get along better. No man ever got to the top who blamed the audience for not liking his work when he did it badly. Then one audience may like me and not like Witherspoon, another one may prefer Witherspoon and turn me down. The thing for us to do is to keep on at it. There is enough for both of us as it is, but there would not be if we were constantly finding fault with the audiences for non-appreciation."

MR. DE VAUX-ROYER'S PLANS.

Violinist and Lecturer Booked for Many Appearances.

Clarence de Vaux-Royer, the eminent violinist, plays in a concert at Nyack, N. Y., Saturday evening, November 30, the Beethoven C minor Sonata and the Wieniawski Concerto in D minor. Tuesday, December 3, at Public School No. 63, Manhattan, he gives the fifth of his course of lecture-recitals on the composers and music of Russia.

In Brooklyn at Public School No. 116, corner of Knickerbocker avenue and Grove street, he will give a course of lecture-recitals on the composers and music of Italy, France, Germany, Norway-Sweden, and America, illustrated by nine compositions by the composers of each country. The dates of these lecture-recitals are Monday evenings, January 6, 13, 20, 27 and February 3.

On February 4 Mr. Vaux-Royer plays in a concert at Troy, N. Y., the Max Bruch Concerto in G minor and a suite of three pieces by Martucci.

The first of a series of recitals to be given in Baltimore, Md., by students of the Conservatory of Music, was given Saturday, November 23, by piano pupils of J. Henry Weinrich at the Conservatory. The participants acquitted themselves well in selections of Kuhlön, Behr, Heller, Chaminate, Moszkowski, Moscheles, Schutt, Mozart, Grieg, Lindberg, Godard and Chopin. Those taking part were Jeannette Murphy, Edna Fischer, Edna Saks, Edna Marburger, Lillian Boehl, Nellie Warren, Sophia Ahrendt, Maud Webber, Miriam Klein and Master James Clifford. J. Henry Weinrich is director of the Conservatory.

"Every successful singer is self-made. It requires drudgery the same as anything else. There are certain basic principles that all must learn, but after that one must depend on himself. How did I learn to sing German and French as faultlessly as people say I do? A trained singer will get the language or words by the sound. When I was learning French and when I moved to Paris, I knew nothing of the language. I employed an aged woman to listen to my pronunciation as I sang. She was not a singer, but she knew French. I would sing a song a certain way and my monitor would say, 'Grand, grand.' Then I would sing it another way and she would say, 'Grand, zat ees perfect.' Then I would sing it still another way and she would say, 'Ah, zat ees fine; it ees perfect.'"

"Now, see here," I said to her. 'I have sung this three ways, and you say each is perfect. That can't be. Only one way can be right. Now which is the right way? I have you here to tell me which is the very best, and I want you to tell me.' And she did. That is the way I learned."

HOFFMANN'S PLAY IN BOSTON.

Two Novelties on Program Given by String Quartet.

BOSTON, Nov. 25.—The Hoffmann Quartet (Messrs. Hoffmann, Bak, Rissland, Barth) gave the first concert of its sixth season last Thursday night in Potter Hall. The program follows: Beethoven, quartet, Op. 18, No. 6, B Flat Major; Dohnanyi, Serenade Op. 10, for violin, viola and cello; Henry Hadley, piano quintet (MS.). The compositions by Dohnanyi and Hadley were played here for the first time. Mrs. Jessie Downer-Eaton was the pianist.

Both of the novelties proved to be compositions of genuine worth, displaying originality in thought and expression. The quartet played admirably and the audience, which was large, was liberal in its applause of the various numbers.

New Chorus for H. R. Humphries.

H. R. Humphries, the well-known vocal teacher and conductor, has been engaged to conduct the White Plains Choral Society. He is rehearsing "Joan of Arc," by Gaul, which will be given at their first concert. Mr. Humphries is a busy man, besides conducting the Banks Glee Club and other societies, he has a large class of pupils, many of whom are professionals who go to him for the traditional rendition of oratorios.

A concert was scheduled for Thanksgiving evening by the choir of East Baltimore, Md., Italian M. E. Church, under the direction of Charles G. Gens, assisted by Bessye Knight, soprano, and Charles F. Kramer, violinist.

DR. MUCK'S NEW YORK PROGRAMS.

Paderewski Will Be Soloist at Next Week's Concerts.

Paderewski will be the soloist at both of the next Boston Symphony concerts in Carnegie Hall, New York, on Thursday evening, December 5, and Saturday afternoon, December 7. On Thursday evening he will play Beethoven's concerto in E flat major, "The Emperor," and on Saturday afternoon he will play Rubinstein's concerto in D minor, No. 4. The symphony at the Thursday night concert will be Brahms's second in D major, op. 73, and the other orchestral number will be Schumann's overture, "Genoveva."

On Saturday afternoon there will be no symphony, and Dr. Muck will present two novelties; the first is a tone poem, entitled "Taormina," by Ernst Boehe, whose "Ulysses's Departure and Shipwreck" was played in Boston in Mr. Gerike's last year with great success. The other novelty will be an Adagio and Scherzo-Finale, by Reznicek, who is best known as the composer of the Opéra-Comique "Donna Diana." The final number on the program will be Chabrier's brilliant Rhapsody for orchestra, entitled "España."

BUHLIG IN BOSTON.

American Pianist Gives His Second Recital at "The Hub."

BOSTON, Nov. 25.—Richard Buhlig gave his second recital Thursday afternoon in Steinert Hall. The program was as follows: Haydn, Andante with variations, F minor; Schumann, Fantasia; Reger, Humoresque, Op. 20, No. 4; Zanella, Tempo di Minuetto; Chopin, 24 Preludes, Op. 28, Polonaise, A-flat, Op. 53.

Says Philip Hale in the *Herald*: "Mr. Buhlig was heard in some respects to better advantage than at his first recital. In the purely lyrical music his tone was warmer and his melodic lines were more flowing and sustained. This was especially true of the quietly emotional pages of Schumann's Fantasia."

Minnie Tracey's Success Abroad.

Minnie Tracey, one of the more successful singers abroad, was invited to sing recently at the celebration of the anniversary of the American Church in the Rue de Berri, Paris. Miss Tracey has been engaged by the Isola Brothers to sing the rôle of Eudoxia in "La Juine" when the opera is given later in the season by Messrs. Isola and Carré in the series of productions they are now presenting in Paris.

H. Charles S. Clemens, of Cleveland, O., gave the inauguration recital at Angola, Ind., on Tuesday. On December 3, he will play at the Ohio Wesleyan School of Music, Delaware, O., and on the 19th he is scheduled for an inauguration recital at South Oil City, Pa.

MAX DONNER'S DEBUT IN NEW YORK, AS VIOLINIST.

His Own Compositions Figure Conspicuously on Program Presented at Mendelssohn Hall.

After spending several years abroad in study and in concertizing, Max Donner, a young violinist, returned to this country recently and gave his first recital in New York at Mendelssohn Hall Friday evening of last week. Donner studied under Ysaye and Thompson, both of whom pronounced him a student of unusual promise, his friends say. He won first prize in Brussels and Berlin conservatories. Some continental engagements which he played gave pleasure to his auditors and won praise from critics.

The young man is also a composer, in fact, he has turned out no less than four dozen original compositions. Some of them were on his Mendelssohn Hall program, including a sonata, for violin and piano, in four movements and a "Dance of the Gnats." Both of the compositions showed merit and the violinist-composer should be encouraged to write more compositions, if he can continue to do as good work.

The program at the New York debut included Vitali's "Ciaccona," Bach's Concerto No. 21, "Variations Symphonique," by Boellmann; "Ballade et Polonaise," by Viextemps; two old Dutch melodies written at the beginning of the seventeenth century and Nachez's "Dances Tziganes."

It was certainly a program demanding versatility. This the violinist has, together with technical skill and much temperament. He is evidently an artist of talent, who will continue to grow.

The piano playing accompaniment of Andre Benoist added to the enjoyment of the evening.

"Madam Butterfly" in Buffalo.

BUFFALO, Nov. 25.—On Thursday, November 21, Puccini's popular opera, "Madam Butterfly," was given at the Star Theatre by the Henry W. Savage Grand Opera Company, and in this, as well as the next three performances, very few seats, if any, were unoccupied. The audiences were very appreciative and gave generous applause to the principal singers, who alternately took the title rôle, and those of Pinkerton and Sharpless, doing very good work. The stage settings were very effective, and the orchestra under Walter Rothwell and Cornelis Dopfer, gave a smooth reading of the score. M. B.

Mme. Goldie's Pupil in "Merry Widow."

Sylvia Loti, a young singer who received her training under the direction of Mme. Beatrice Goldie, has been engaged by Henry W. Savage for the part of the Maxim Girl in the New York production of "The Merry Widow." Miss Loti was the soloist for the Daughters of Indiana concert at the Hotel Astor on November 18.



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A WEEK OF MUSIC IN CINCINNATI

Theodore Thomas Orchestra Gives
Two Concerts—Mozart
Club Plans.

CINCINNATI, O., Nov. 25.—With the opening concerts of the Symphony series in Music Hall on Monday evening and Tuesday afternoon, the Cincinnati musical season may be said to have begun in earnest. At these concerts the Cincinnati Symphony Orchestra Association presented the Theodore Thomas Orchestra, of Chicago, and Josef Hoffman.

At the Monday evening concert Mr. Stock gave the Bach Suite No. 3 in D Major; Beethoven's Symphony No. 2 in D Major, and Liszt's Symphonic Poem, "Mazzeppa." On Tuesday afternoon he gave Wagner's Huldigungsmarsch; Strauss's Serenade for Wind Instruments; Grieg's Lyric Suite, and Brahms's Symphony No. 1 in C minor. At both concerts Mr. Hoffmann played the Concerto for Pianoforte, Opus 4 by Liapounow. This concerto was given its first performance in America at these concerts. The next Symphony concerts will present the Russian Symphony Orchestra on December 6 and 7 with Modest Altschuler, conducting. The opening concert of the Orpheus Club will be given on the evening of December 4 with Kelley Cole as soloist, and the prospectus issued by the club announces Florence Hinkle and Emilio de Gogorza as soloists for other concerts in the annual series.

The Mozart Club, directed by Alfred Schehl, will give its first concert of the season on November 29 with Julius Sturm, as soloist. Mr. Sturm was solo cellist with the Cincinnati Symphony Orchestra and is making his headquarters in Cincinnati this season and devoting his time almost exclusively to recital work. The program pre-



JULIUS STURM.

Former 'Cellist of the Cincinnati Orchestra, Now Active in Giving Recitals in That City.

pared by Mr. Schehl is of fine proportion, including a new National Anthem by Mr. Van der Stucken, entitled "Our Glorious Land," which will receive its premier performance at this concert. F. E. E.

Mrs. Carolyn K. Hunt in New Studio.

Boston, Nov. 25.—Mrs. Carolyn King Hunt, the pianist, is pleasantly located for the Winter at Hemenway Chambers and will devote as much of her attention to teaching as her concert work will permit. She will teach two days a week in Worcester this season, the same as has been her custom heretofore. Mrs. Hunt, in company with Emil Farir, the viola, and J. Keller, the cellist, of the Boston Symphony Orchestra, assisted the Friday morning Club of Worcester last week in a Fauré morning. This was one of the regular meetings of the Friday Morning Club, which is the most exclusive musical organization of Worcester. The entire program was devoted to a production of compositions of Gabriel Fauré. Mrs. Hunt played the F minor Impromptu in a most artistic manner. D. L. L.

Pauline Hathaway, solo contralto of St. James Protestant Episcopal Church, Brooklyn, has been engaged to sing at the Elks Memorial Service, New Brunswick, N. J., on Sunday afternoon, December 1st.

At the Sunday afternoon musical reading by Amy Grant, in her studio, No. 78 West Fifty-eighth street, New York, another interesting program was given this week.

country and was *Ko-Ko* in one of the early "Mikado" companies. Mr. Drew went to Europe with the Colville opera company in 1878, and in 1885 joined the William F. Carleton company. He was with Klaw & Erlanger four years, playing in "The Brownies" and "The Bride-Elect." He went to San Francisco in 1898 and appeared with the Tivoli stock company.

Theodor Bertram.

BERLIN, Nov. 24.—Theodor Bertram, one of the greatest Wagnerian baritones in Germany, committed suicide to-day at Bayreuth.

He had been melancholy and despondent ever since his wife perished in the steamship disaster last February off the Hook of Holland, when the steamer Berlin went down with nearly every one aboard. Mrs. Bertram was one of the nineteen members of the German opera company returning home, having just ended its season at Covent Garden opera.

Mr. Bertram, also a member of the company, had left London the day before she did and sailed for Rotterdam on another steamer. Since the catastrophe his mental and physical health had steadily declined.

He was for a long time a member of the Royal Opera here and was a favorite with the Kaiser.

Bertram first sang in New York in 1899 under Maurice Grau's management. Six years ago he sang his best part, *Wotan*, at the Metropolitan Opera House, at which time his wife also sang there as *Fricka*, under the stage name of Mme. Moran-Olden.

Antonia Mielke.

Antonia Mielke, the German dramatic soprano, at one time well-known in New York, where she sang at the Metropolitan Opera House, died on Tuesday of last week in Berlin of heart disease. She succeeded Lilli Lehmann at the Metropolitan and sang leading Wagner parts, such as *Isolde* and *Brunhilde*.

Since 1892 she had sung in Europe until five years ago, when an accident occurred at the close of the first act of "Lohengrin," in which she was singing *Elsa*, which left her a nervous wreck and made it impossible for her to continue on the stage. Four of the chorus men were carrying her off the stage on their shields when one of them slipped and fell, and the soprano was dropped to the stage.

Mme. Mielke was fifty-three years old. Since her retirement she had taught singing in Berlin.

Gaetano Braga.

MILAN, Nov. 23.—Gaetano Braga, the great musician and professor of music, died here to-day. He was eighty years old. The popular musical piece, known by all musicians and lovers of music, "Leggenda Valacca," was composed by him.

Gilson S. Whitson.

Gilson S. Whitson, a prominent member of the German-Liederkrantz of New York City, died of typhoid fever last Sunday.

A new choral work of large dimensions has just been brought out in Dresden and is soon to be performed in other cities. It is "Die Tonkunst," by Johannes Reichert, a composer and critic, now the conductor of the Teplitz Municipal Orchestra.

GIORDANO'S NEW OPERA
PRESENTED IN MILAN.

"Marcella" Wins a Triumph—Composer
Not Present to Enjoy Ovation
for His Benefit.



UMBERTO GIORDANO.

His New Opera, "Marcella," Was Produced on November 9.

MILAN, Nov. 20.—Giordano's new opera, "Marcella," produced for the first time, November 9, at the Teatro Lirico, preceded by no clamorous advertising or réclame, and wisely so, too, for in these days and in this land where productions of new operas are almost daily occurrences, it is risky to arouse too much expectation on the part of the public. "Marcella" fully satisfied and answered for what it really is, a modern idyll, brief but charmingly set to music. Divided into three episodes—found, loved, abandoned—it is the tale of a young girl of the working class, alone in a great city, having as her only capital her beauty.

The beauty of "Marcella" lies in its delicacy. The opera, which is practically one continued duet, is charming in its sentiment and poetic setting. The parts were interpreted to perfection by the tenor De Lucia and Gemina Bellincioni, the former showing that he still possessed the art of captivating an audience by the sweetness of his singing, and the latter to be what the Italians have termed the "Singing Duse." At the end of the second act an ovation was given to these veritable great artists. Many calls were made by the public for the composer, but Giordano was not present at the performance to answer them. The stage mounting was splendid and a marvel of elegance. A. M. E.

Julian Walker, the basso, having been ordered by his physicians to take a prolonged rest, has had to cancel most of his concert engagements for the first half of the season. The singer is incapacitated as the result of an accident last Winter and a subsequent operation, after which he resumed work too soon to allow of complete recovery.

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The International Conservatory of Music gave its fifteenth consecutive season concert at the Waldorf-Astoria Wednesday evening of last week.

J. Henry Gruber, recently teacher of music at Cedarburg, Wis., has taken charge of the choir of the German Lutheran Church at Phillips, Wis.

Adolph M. Foerster, the Pittsburg composer, is the author of an interesting history of the Pittsburg Symphony Orchestra, printed in the Music Lovers' Calendar for 1908.

Nathanias Anspacher gave a song recital in the Waldorf-Astoria Friday evening of last week, assisted by Magdalen S. Worden, composer and accompanist, and Guido Vilotti, violinist.

Gundo Hocke Caseloth played at a musicale last week at the house of Canon H. Knowles, at No. 113 West Fortieth street, New York. Mr. Caseloth's studio is at Carnegie Hall.

In the opera "Thais" the wonderful Joseph Guarnerius violin used by Concert-Meister Riesenfeld, of the Manhattan Opera House orchestra, is loaned by Victor S. Flechter.

Jan Kubelik thrilled an enthusiastic audience at the Davidson Theatre, Milwaukee, November 21. The celebrated Bohemian violinist played a program rich in variety and attractive in every selection.

A recent success of Rhea Weaver Carson, soprano, and Robert Boice Carson, tenor, was at Lawrence, Kan., where these two Chicago musicians appeared in recital in one of the university course concerts.

The Thomas Orchestra, of Chicago, appeared at its first concert of the season under the Milwaukee Musical Society at Pabst Theatre, Milwaukee, before an audience that taxed the capacity of the spacious theatre.

Sarah Suttle, a talented young pianist, gave a recital in the Auditorium recital hall, Chicago, Wednesday evening of last week. She played from numbers of Scarlatti, Schubert, Mendelssohn, Liszt and Chopin.

Among S. C. Bennett's promising pupils is Anna Ballard, of Ocean Grove, N. J. Miss Ballard, who is making her home in New York, is giving all her time to singing. Another pupil is W. T. Byrd, of Oklahoma City.

Gertrude Consuelo Bates, child violinist and pianist, will be heard in recital in the Auditorium recital hall, Chicago, Sunday afternoon, December 15. She is a talented pupil of Max I. Fischel, on the violin, and T. S. Lovette, piano.

Max M. Herzberg, pianist, and pupil of Max Spicker, has resumed teaching at his studio, No. 385 Central Park West, New York. Mr. Herzberg has acted as accompanist to Mme. Schumann-Heink, Anton Hekking and Maud Powell.

The Milwaukee Männerchor inaugurated its tenth season at the Pabst Theatre last week, with a varied program, consisting of seven effective four-part choruses of German origin, two piano trios and a generous list of diverse ballads for soprano.

G. Lisant Beardmore has been appointed tenor soloist of the Church of the Redeemer, Toronto. Mr. Beardmore studied with the French baritone Lasalle, and is at present being coached in German repertory by Henry Lautz, the Toronto tenor.

Denis O'Sullivan, an Irish baritone, who has been abroad organizing Irish musical festivals, arrived last week on the *Mauretania*. His friends in this city arranged a testimonial concert, given to him at Carnegie Hall on Thanksgiving evening.

Hugo Troetschel directed an excellent concert on the evening of November 26 in the German Evangelical Church, Brooklyn, the proceeds going to the musical fund. The program was interesting and varied and included Rossini's "Stabat Mater."

A musicale was given by the Woman's Club of Forest Park, Baltimore, November 6, at the home of Mrs. John H. Urner. Those who participated were Mrs. John C. Wrenshall, president of the Woman's Literary Club, and Dr. Fitzgerald.

Edward E. Treumann, concert pianist and teacher, of No. 330 Lenox avenue, New York, has added to his class a special course in all branches on Monday and Thursday afternoons. He announces an advanced pupils' recital to take place shortly.

Raymond Lee, the talented eleven-year-old boy soprano, has been engaged as soloist for All Angels' Church, New York. He sang the solos in Maunders' Cantata, "A Song of Thanksgiving," on Sunday last, with decided success and again on Thanksgiving Day.

William H. Sherwood, of Chicago, played at the dedication of the Auditorium at Urbana, Ill., recently. He also was heard in concert in London and Hamilton, Ontario, and at Knoxville, Ill., last week. He will go South to give a number of concerts the first week in December.

Wilhelm Middelschulte, the recognized organist of the West, who has just returned from a concert tour of the Continent, was the soloist with the Jaffé Quartet, of Milwaukee, at the first concert of the season given by the A Capella Chorus at Pabst Theatre on November 25.

Rosemarie Campbell, contralto, studio No. 252 West Eighty-fourth street, New York, has had a busy season singing at concerts. On Thursday evening she sang at the Union League Club, Brooklyn, and on December 1 will sing at the Elks' Memorial, in Plainfield, with Townsend Fellows.

Last week Dr. Gerrit Smith gave an organ recital in Paterson, N. J. In January he will give a recital on the Pan-American organ at the Auditorium, Buffalo. Thursday afternoon he made an address before the Guilman Organ School on Grieg, giving notes on his recent sojourn with the composer.

The Wednesday Matinée of Marlin, Tex., is enjoying the ninth year of its organization. This year they are studying American music, and for November their work has been with the orchestras and conductors. The course is proving most interesting, with Mrs. Tom Connelly as the presiding officer.

The first concert of the season of the Oratorio Society of Newark, N. J., took place Monday evening at the Krueger Auditorium, in Belmont avenue. The program included "Carmen" and "The Swan and the Skylark," the latter an idyl by A. G. Thomas. Louis Arthur Russell, of Carnegie Hall, was the conductor.

Leo Tectonius and Jean Tectonius, of Racine, Wis., now at New York, have announced that they will leave shortly for a Western concert tour. They will be assisted by Emil Herman, violinist; Gustav Holmquist, basso, and Umberto Buchier, tenor. Jean Camille Tectonius, sister of the pianist, will be heard for the first time in two concerts.

A pianoforte recital of popular classics was given by Henry Eames, director of the piano department of the University School of Music, Lincoln, Neb., in Council Bluffs, Iowa, on the evening of November 22. Mr. Eames's selections were from Handel, Beethoven, Chopin, Moszkowski, Paderewski and Liszt, and in a varied field he showed his skill and versatility.

The Ford School of Expression, at No. 4 West Fortieth street, New York, gave a pleasing entertainment last Friday evening. Besides a violin solo, "Romanze" (Svendsen), by Theodore Gerdohn, Edith Cline Ford gave several readings which were greatly appreciated, among them being "The Sorrow of Rahab," "Jim Fenton's Wedding" and "The Bear Story."

At the Church of the Incarnation, Madison avenue and Thirty-fifth street, New York, there was a special musical service Sunday evening. On Monday an organ recital under the auspices of the Guild of Organists was given. W. R. Hedden, the musical director of the church, will give each Sunday afternoon at the conclusion of the services a short organ recital.

H. S. Schweitzer, organist and choir-master of Christ English Evangelical Lutheran Church, Brooklyn, gave the first of a series of organ recitals recently, assisted by P. B. Hogate, tenor. Mr. Schweitzer rendered an interesting program pleasingly, and Mr. Hogate sang Kate Vannah's "Tears of Christ" and Buck's "Through Peace to Light" excellently.

Members of the faculty of Cottley College, Nevada, Mo., gave a delightful concert recently, at which Anna Ethelynd Read sang beautifully "Softly, My Heart, at Thy Dear Voice," from Saint-Saëns' "Samson and Delilah." Miss Read has a strong, brilliant soprano voice, whose quality of freshness has a charm all its own. She has a fascinating presence and won much applause.

The London Conservatory of Music, London, Ontario, Canada, has formed a club of its twenty-five teachers to come in touch with artists and lecturers (not limited to music only), who desire to express their thoughts, that they might secure their services for recitals, etc. William H. Sherwood gave them an interesting recital-lecture last week. Mr. W. Caven Barron is the principal.

A recent addition to the ranks of professional musicians in Toronto is Howard Massey Frederick, for three years associate professor of music at Syracuse University, who has returned from continuing his vocal studies with Braggiotti in Florence, to join the staff of the Toronto Conservatory of Music. Among his earlier teachers were Isidore Luckstone, Whitney of Boston, and George Henschel.

An interesting recital in Chicago last week was that of Holmes Cowper, tenor, who sang some English, Italian and German songs. The Schumann numbers, "Dein Angesicht" and "Mondnacht," and four Brahms songs, sung in English, presented some of the singer's best work of the evening. A cycle, "Lover's Moods," by C. A. Lidgey, received its first hearing before a Chicago audience by Mr. Cowper.

The Musical Society of Queensborough, Jamaica, N. Y., opened this season with sixty members and bright prospects for a good season's work. The last meeting was a most interesting one. The subject for study and discussion was "Modern English and American Composers." The "Lorelei" by Edward Baxter Berry, was beautifully rendered by his sister, Mrs. Hamilton, and was warmly received by all present.

Professor Rossetter G. Cole, who succeeded Professor F. A. Parker as director of the University School of Music after serving for twenty-nine years, was the guest of honor at a reception given by the Mozart Club of Madison, Wis. Over a hundred citizens were given an opportunity of meeting the professor at the reception, which was delightfully informal. For four years he was editor of *Good Music*, a bi-monthly journal of review. For the past three years he has been president of "Triangle," a club of thirty of Chicago's most prominent musicians. He was at one time president of the Music Teachers' National Association, and has since been a member of the educational board of that organization. He is a graduate of the University of Michigan.

The Etude Musical, of Kearney, Neb., will have an interesting season, with the study of the old French school, 1100-1350, taking both contemporary and succeeding schools to 1810, which is followed by French grand opera, coming to 1868. Each year the club secures one good musical attraction from abroad. They are doing much to uplift the musical interest of the town.

Cecilia Winter, contralto, sang recently at the annual meeting of the St. John's Guild at the Madison Square Theatre, New York. Miss Winter was in excellent voice, and the group of songs that she rendered was well received. Miss Winter sang November 18 at New Castle, Pa.; November 19 at Sharon, Pa.; November 21 at Youngstown, O., and November 22 at Beaver Falls, Pa. She is under the managerial direction of Loudon Charlton.

Mrs. Carlton D. Harris, pianist, gave a recital at Central M. E. Church, Baltimore, South, November 8. She was assisted by W. Stanley Peters, baritone. The recital was for the benefit of the organ fund. It is proposed to purchase a large pipe organ. Mrs. Harris studied for some time under Schwarenka. Later she was a pupil of Reinecke, of the Leipzig Conservatory. While there she was selected to play before the King and Queen of Saxony.

The chorus of Akeley Hall, the school for girls at Grand Haven, Mich., has resumed regular rehearsals for the season. The chorus numbers nearly fifty voices this season and, as many of the girls now in the chorus have had the training for from two to four years, the organization is now able to take up work which would be regarded as rather heavy for amateurs. George Murphy, of Grand Rapids, who has had charge of the vocal department for six years, directs the society.

Pupils of Maude G. Bell, of Council Bluffs, Iowa, gave a piano recital recently and won much commendation for their ability in several moods, their teacher being complimented at the same time for the evidence shown of skilful teaching. The young people who played were Bessie Spoor, Orpha Quinn, Helen Cox, Emma Kelly, Florence Tucker, Bessie Battey, Carrie Whaley and Chester Barris. Two Rubinstein duets played by Miss Bell and Orpha Quinn were especially praised.

A charming musicale was given in the Carnegie Hall studio of Arthur Philips, in New York, last week. Mrs. Grace Clark Kahler, formerly of Tacoma, Wash., now soprano soloist of the Forty-second Street Presbyterian Church, sang a number of songs by Franz, Gounod, Schubert, Finden and Huhn. Mildred Rogers Traver, contralto, sang numbers by Brahms, Strauss, Grieg and Sidney Homer. The host, who is the baritone of the Brick Presbyterian Church, sang several fine selections, including songs by Homer Norris, Frank Hastings, Gerrit Smith and Mabel Wood Hill.

The Eurydice Club, of Toledo, Ohio, is flourishing. This club has two sections. The elder, or choral department, organized in 1891, enters this Winter upon its seventeenth season and will give two subscription concerts, assisted by artists from abroad. Throughout its history the choral department of the club has been in charge of Mrs. Helen Beach Jones, and under her skilled leadership the concerts have reached a high degree of artistic merit. The solo department of the club is ten years younger than the choral department, having organized with a view of associating with the chorus local instrumental and vocal soloists.

The annual election of officers of the United Singers of Baltimore was held recently. Over 100 delegates, representing the fifteen local singing societies, attended. Henry Thomas was re-elected president. Other officers elected were vice-president, Henry Kettler; second vice-president, Frederick Hendricks; corresponding secretary, George Himmelheber; financial secretary, George Billing; treasurer, Henry Michlich; first librarian, Louis Krause; second librarian, H. W. Becker; banner carrier, Paul Zarusky. Music committee, Albert Mooge, chairman; Frederick Morenholtz and Henry Gorbshoh. Theodore Hembarger was re-elected musical director.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Brockway, Howard.—Baltimore, Dec. 13.
Buhlig, Richard.—Steinart Hall, Boston, Dec. 3.
Campanari, Giuseppe.—New York, Dec. 4.
Carreno, Teresa.—Indianapolis, Dec. 10.
Carrie, Geo. C..—Brooklyn, Dec. 9.
Cole, Kelley.—Cincinnati, Dec. 4; Bay City, Mich., Dec. 6.
Cunningham, Claude.—Bryan, Tex., Dec. 3; Houston, Tex., Dec. 5; Detroit, Mich., Dec. 10; Fort Wayne, Dec. 11; Oberlin, O., Dec. 13.
Dahl-Rich, Ella.—Chicago, Dec. 11.
de Pachmann, Vladimir.—Boston, Dec. 2 and 7.
Dufault, Paul.—Mendelssohn Hall, New York, Dec. 13.
Evans, Edwin.—Pittsburg, Dec. 3.
Ganz, Rudolph.—Chicago, Dec. 1.
Goodson, Katharine.—St. Paul, Dec. 10.
Gerardy, Jean.—Minneapolis, Dec. 13.
Green, Marion.—Oberlin, O., Dec. 12 and 13.
Hambourg, Mark.—Brooklyn, Nov. 30.
Hamlin, George.—Chicago, Dec. 1.
Hinkle, Florence.—Hartford, Conn., Dec. 6; Trenton, N. J., Dec. 12.
Hisse de Moss, Mary.—New Haven, Conn., Dec. 3; Brooklyn, Dec. 10.
Hofmann, Josef.—Carnegie Hall, New York, Nov. 30.
Hussey, Adah Campbell.—Passaic, N. J., Dec. 1; Paterson, N. J., Dec. 3; Mt. Vernon, N. Y., Dec. 9; Trenton, N. J., Dec. 12 and 14.
James, Cecil.—Oil City, Nov. 30.
Kubelik, Jan.—St. Louis, Nov. 30; Chicago, Dec. 1; Minneapolis, Dec. 3; Duluth, Dec. 4; St. Paul, Dec. 5; Winnipeg, Dec. 6 and 7; Rockford, Ill., Dec. 9; Springfield, Dec. 10; Dayton, O., Dec. 12; Lexington, Ky., Dec. 13; Cincinnati, Dec. 14.
Klein, Karl.—Carnegie Hall, New York, Dec. 1.
Kriesler, Fritz.—Boston, Nov. 30; Buffalo, Dec. 9; Chicago, Dec. 11 and 12.
Listemann, Virginia.—Hartford, Conn., Dec. 6.

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Macmillen, Francis.—Portsmouth, O., Nov. 30; Cincinnati, O., Dec. 1; Mansfield, O., Dec. 2; Zanesville, O., Dec. 3; Marietta, O., Dec. 4; Parkersburg, W. Va., Dec. 5; Morgantown, W. Va., Dec. 6; Baltimore, Md., Dec. 8; Washington, Dec. 9; Richmond, Va., Dec. 10; Lynchburg, Va., Dec. 11; Raleigh, N. C., Dec. 12; Asheville, N. C., Dec. 13; Spartansville, S. C., Dec. 14.
Ormsby, Frank.—Chillicothe, O., Dec. 4; Maysville, O., Dec. 5; Columbus, O., Dec. 6; Lynn, Mass., Dec. 11; Salem, Dec. 12; Brockton, Dec. 13.
Rider-Kelsey, Corinne.—Jersey City, N. J., Dec. 3; Springfield, Mass., Dec. 4; Portland, Me., Dec. 5; Lowell, Mass., Dec. 6; Pittsburg, Dec. 12; Chicago, Dec. 13 and 14.
Schelling, Ernest.—Cincinnati, Dec. 6 and 7.
Schumann-Heink, Ernestine.—Austin, Tex., Nov. 30; Waco, Tex., Dec. 2; Fort Worth, Tex., Dec. 5; Dallas, Tex., Dec. 9; Shreveport, La., Dec. 10; Memphis, Tenn., Dec. 12; Louisville, Ky., Dec. 14; Evansville, Ill., Dec. 16.
Spry, Sylvester.—Chicago, Dec. 3.
Spry, Walter.—Chicago, Dec. 5.
Von Niessen-Stone, Matja.—Mendelssohn Hall, New York, Dec. 4.
Wells, John Barnes.—East Orange, N. J., Dec. 2.
Wheat, Genevieve.—Tarrytown, N. Y., Dec. 6.
Wilson, Genevieve.—Oil City, Pa., Dec. 3; Carlisle, Pa., Dec. 5; Chambersburg, Pa., Dec. 6; Chicago, Dec. 7; Los Angeles, Dec. 12; Sacramento, Dec. 14.
Witherspoon, Herbert.—Chicago, Dec. 8.
Young, John.—New York, Dec. 4; Fitchburg, Mass., Dec. 6; Jersey City, Dec. 10.

ORCHESTRAS, QUARTETS, ETC.

Adamowski Trio.—Medford, Mass., Dec. 5.
Boston Symphony Orchestra.—Philadelphia, Dec. 2; Washington, Dec. 3; Baltimore, Dec. 4; Carnegie Hall, New York, Dec. 5; Brooklyn, Dec. 6; Carnegie Hall, New York, Dec. 7; Newark, Dec. 9; Boston, Dec. 13 and 14.
Kneisel Quartet.—Mendelssohn Hall, Dec. 3.
Minneapolis Symphony Orchestra.—Minneapolis, Dec. 13.
New York Oratorio Society.—New York, Dec. 4.
New York Symphony Orchestra.—Carnegie Hall, New York, Dec. 1, 2 and 3; Carnegie Hall, New York, Dec. 6 and 7; East Orange, N. J., Dec. 12; Brooklyn, Dec. 14.
People's Symphony Concert.—Cooper Union, Dec. 13.
Philharmonic Society.—Carnegie Hall, New York, Nov. 30; Dec. 13 and 14.
Pittsburg Orchestra.—Pittsburg, Nov. 30; Dec. 3, 6 and 7; Buffalo, Dec. 9.
Russian Symphony Orchestra.—Cincinnati, Dec. 6 and 7; Carnegie Hall, New York, Dec. 12.
Sousa's Band.—Peoria, Ill., Nov. 30 and Dec. 1; Burlington, Dec. 2; Galesburg, Dec. 2; Kewanee, Dec. 3; Aurora, Dec. 4; Joliet, Dec. 4; Mansfield, O., Dec. 5; Canton, Dec. 6; Cleveland, Dec. 7; Elyria, O., and Sandusky, O., Dec. 8; Ann Arbor, Mich., Dec. 9; Detroit, Dec. 10; Buffalo, Dec. 11; Toronto, Dec. 12; Rochester, Dec. 13; Albany, Dec. 14; New York, Dec. 15.
Theodore Thomas Orchestra.—Chicago, Nov. 30; St. Louis, Dec. 2 and 3; Chicago, Dec. 6, 7, 13 and 14.

Helen Augusta Hayes's Pupils.

Pupils of Helen Augusta Hayes, a New York teacher of singing, gave a recital Friday evening of last week in the Carnegie Chamber of Music Hall. The various numbers on the program were given with noteworthy musical understanding and the auditors found much in the concert that was worthy of applause. An interesting feature of the occasion was the singing of Elsie Bickelhaupt, alto, and Druscilla Craig, two tots who did remarkably well as the result of only two months of instruction. Others who participated were Alice Hendricks, Rose Mulster, Mary L. Wallace, Margaret McGregor, Gertrude Hayes, May Sheridan, Cora Wenner, Clara Radley, and Jessie McGregor.

Atlantic City's String Quartet.

ATLANTIC CITY, N. J., Nov. 25.—The personnel of the Quartet at the Marlborough-Blenheim has been changed, for the Winter, but the grade of concerts remains of the same high order as Mr. Kroll established before taking his vacation—a trip to Berlin and other art centres. He left the directorship to Felix Boucher, the cellist. Sandor Kiss, whose Hungarian solos are a special feature; Edward Watson Pedrick, recently from Milan, as pianist and baritone soloist, are also in the quartet. At the Sunday and holiday concerts Harriette Woods Bowden is again the favorite soprano, this month. L. J. K. F.



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A Study in a Squall.—The Tattler.

"The singing of sentimental hymns, weak and washy part-songs, and silly love songs does much damage in the world," said Sir Walter Parratt at the People's Palace, London, a few days ago.

MORE DATES FOR GOODSON.

Henry L. Mason Adds to List of Pianists' American Bookings.

BOSTON, Nov. 25.—Henry L. Mason, who is managing Mme. Katharine Goodson, the English pianist during her present successful tour, announces that she has been engaged recently for several important dates, including an appearance at St. Mark's Hall, a prominent Catholic school for girls at Faribault, Minn., in December. Mme. Goodson has also just been engaged to appear as soloist with the St. Paul Orchestra, December 10, and will give a recital at Williams College, Williamstown, Mass., in January. She will play with the largest musical organization in Wilkes-Barre, Pa., in March.

The only New York recital of Mme. Goodson's this season will be at Mendelssohn Hall, February 17. The applications for dates for Mme. Goodson continue to come in from prominent colleges and other educational institutions, showing the greatest popularity of this pianist in this direction. She played this week before one of the most exclusive private clubs in Milton, Mass.

Mr. Mason also announces that Harold Bauer's first Boston recital has been settled upon for January 2 at Jordan Hall.

D. L. L.

Mr. Meyn an Opera Enthusiast.

Heinrich Meyn, the eminent baritone, who has recently returned from abroad, is a regular patron of the Manhattan Opera House, which he has taken a box for the season, which he occupies with his wife on Friday evenings.



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